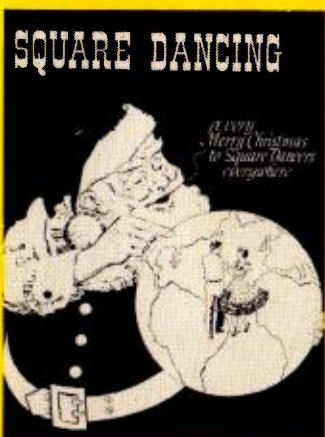
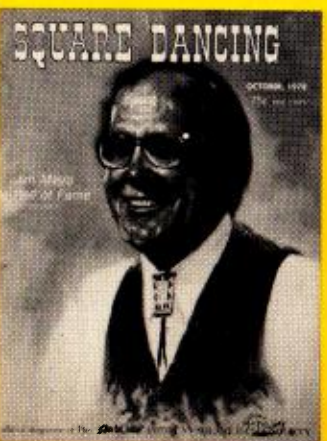
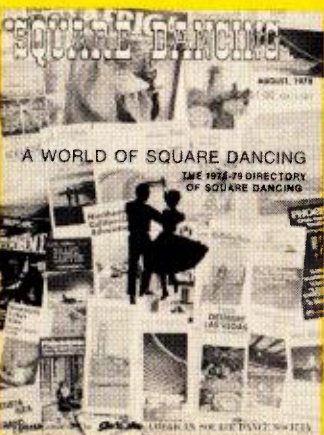
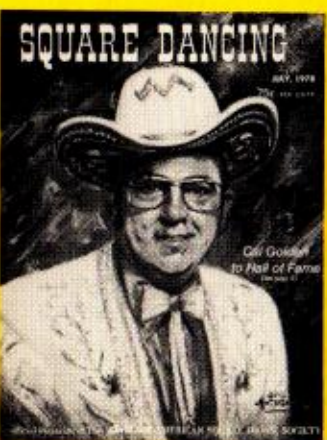
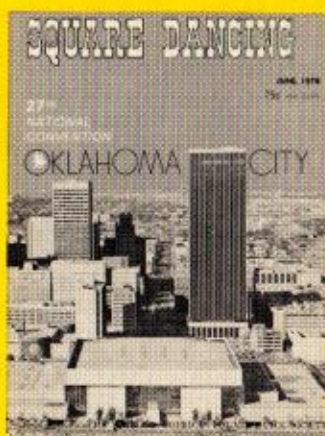
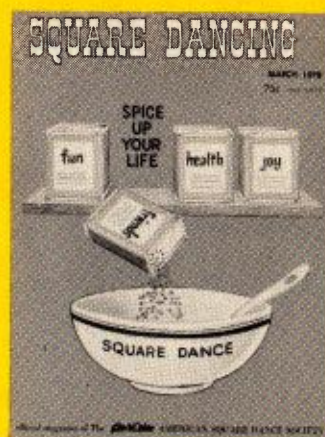
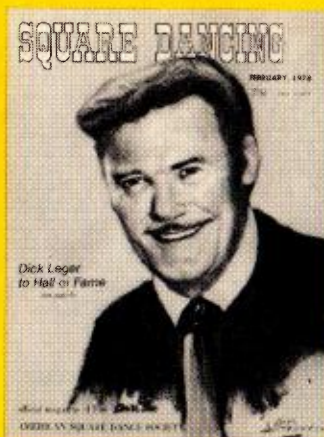
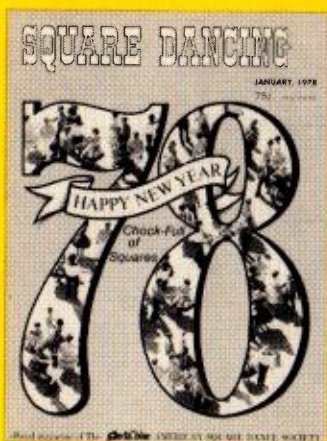


# DOUBLE SQUARE YEARBOOK-1980

All the SQUARE and ROUND dances from 1978-1979 issues of **SQUARE DANCING**





## INTRODUCTION

**T**HE FACE OF SQUARE DANCING continues to change and at no time is it more noticeable than when putting together one of these biennial collections of dances. As an example, look at some of the titles. In this collection a majority of the patter calls either have no name identification at all or bear some group title such as Bits and Pieces, CALLERLAB special or simply Circulate. A glance at an index from the 1950s would be quite different. Sepulveda Tunnel, Rip Tide and Arizona Double Star are just samples.

But then we mention change and we would have to go back further still in time to hit the old standbys with their colorful designations: Ox Bow Loop, Grapevine Twist, Rattlesnake Twist and Sally Goodin'.

Of course the difference goes far deeper than the title. However, the title suggests a dance while today's groupings tell that there are often combinations or pairings of movements that work well together and from which a caller may develop his choreography.

We hope you enjoy this collection. Someday, years into the future, a young caller may be looking through these pages and become fascinated with the names we give dances rather than the key letters and number designations (E-374, 711-GO and XL-184) of his future time. Oh well, things do change and the titles of dances are perhaps the least concern of all.

We here at the magazine are most grateful to all of you authors and gentle people who have sent in your dance material so that others may enjoy it and use it too.

Bob Osgood, Editor  
SQUARE DANCING  
Official Publication of  
The Sets in Order  
American Square Dance Society

Beverly Hills, California  
December, 1979

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## DEDICATION

**T**O THE MANY who have contributed to the growth of American square dancing over the years and especially to the memory of these three - this volume is fondly dedicated.

Bill Castner  
Herb Greggerson  
Willard Orlich

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The Sets in Order American Dance Society

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Los Angeles, California 90048

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## AARDVAARK

By Fred Bailey, Rush City, Minnesota

Heads square thru four hands  
Centers in, single hinge  
Ends trade  
Eight to the middle and back  
Touch a quarter, all eight circulate  
Same sexes trade  
Girls only roll to face  
Girls half square thru  
Squeeze in between the boys  
Check your lines, ends trade  
Cycle and wheel and square thru  
Three quarters man  
Left allemande

## AROUND THE CLOCK

By Trent Keith, Memphis, Tennessee

Heads square thru  
Right and left thru  
Swing thru, men run  
Wheel and deal, sweep a quarter  
Curlique, coordinate  
Wheel and deal, sweep a quarter  
Curlique, coordinate  
Ladies trade, wheel and deal  
Sweep a quarter, slide thru  
Left allemande

## BITS AND PIECES

By Darren Gallina, Lompoc, California

Side ladies chain across  
Same two couples flutter wheel  
Heads square thru four hands  
Pass thru, trade by, curlique  
Follow your neighbor and spread  
Lockit, right and left thru  
Pass thru, chase right  
Boys run, right and left thru  
Slide thru, left allemande

## BITS AND PIECES

Heads curlique, walk and dodge  
Swing thru, boys run  
Couples circulate, wheel and deal  
Curlique, walk and dodge  
Partner trade  
Left allemande

Heads half square thru  
Swing thru, spin chain thru  
Scoot back, boys run, half tag  
Boys run, bend the line  
Curlique, boys run  
Left allemande

All four couples half sashay  
Heads turn thru, cloverleaf  
Sides turn thru, pass thru  
Trade by, left allemande

## BITSIE

By Elsie Jaffe, Cleveland, Ohio

(From promenade)  
Sides put the lady in the lead  
Go single file, keep moving  
Heads to the middle  
Do sa do to a wave  
Recycle, sweep a quarter  
Pass thru, left allemande

(From promenade with partner)  
Sides put the lady in the lead  
Keep goin' don't slow down  
Heads wheel to the middle (sides keep goin')  
Do sa do an ocean wave, rock up and back  
Recycle, touch a quarter  
Walk and dodge  
Look for the corner, left allemande

# The PATTER CALLS

IN TODAY'S REALM of sight calling and independent choreography the caller still depends upon the skills of others in order to come up with imaginative and interesting dance construction. The material in this first section can be called as is or portions can be "lifted," tied together with other bits and pieces and used as the caller wishes.

One of the goals of the Workshop is to present dances that are representative of comfortable choreography. In order to insure this, dances are dancer-checked whenever possible. Figures that are awkward or choreographically unsound are set aside and sometimes returned to their creators with suggested changes.

## BUT ON THE THIRD HAND

By Art Shepherd, Christchurch, New Zealand

Heads square thru  
But on the third hand spin the top  
Box the gnat, square thru  
But on the third hand swing thru  
Box the gnat, pull by (or turn thru)  
Left allemande etc.

1P2P, curlique, trade and roll, square thru  
But on the third hand, spin the top  
Box the gnat, square thru  
But on the third hand swing thru  
Box the gnat, pull by (or turn thru)  
Left allemande etc.

Heads square thru  
But on the third hand, spin the top  
Box the gnat, square thru  
But on the third hand, swing thru  
Turn thru, left square thru  
But on the fourth hand, spin the top  
Box the gnat, square thru  
But on the third hand, swing thru  
Turn thru, left allemande  
Walk by one and promenade etc.

## CALLERLAB SPECIAL

By Wayne Abbey, Carrollton, Georgia

Sides right and left thru  
Same two rollaway  
Heads couples flutter wheel  
Square thru four hands, split the sides  
Around one to a line  
Move eight to the middle and back  
Touch one quarter, track and trade  
Couples circulate, make me a column  
Two steps at a time, double pass thru  
Track two, swing thru, men run  
Bend the line (1P2P), slide thru  
Square thru three hands  
Left allemande etc.

## CAST A SHADOW DRILLS

Heads square thru four hands  
Do sa do to a wave  
Boys run  
Cast a shadow  
Acey deucey, boys run  
Bend the line  
Right and left thru  
Slide thru, left allemande

Heads lead right, circle to a line  
Head couples California twirl  
Cast a shadow  
Swing thru, right and left thru  
Left allemande

## CIRCULATES

(From a static square)

One and three star thru, pass thru  
Star thru, pass the ocean  
Eight circulate  
Swing thru, eight circulate  
Boys run, couples circulate  
Wheel and deal  
Pass to the center  
Touch a quarter, scoot back  
Scoot back again  
Left allemande

(From a zero line)

Right and left thru, slide thru  
Swing thru, boys cross run  
Boys circulate, girls run  
Couples circulate, girls circulate  
Bend the line, touch a quarter  
Single file circulate  
Boys run, touch a quarter  
Split circulate, boys run  
Pass thru, wheel and deal  
Centers pass thru  
Left allemande

## CLOSE ENCOUNTERS

By Joe Saltel, McKinleyville, California

Four ladies chain across  
Heads square thru  
Touch a quarter  
Scoot back, boys fold  
Girls do sa do to a wave  
Swing thru, turn thru  
Star thru with the boys  
Couples circulate, girls fold  
Right and left grand

Heads promenade halfway around  
Sides fan the top  
Ping pong circulate  
Recycle, veer to the left  
Stroll and cycle  
Ferris wheel and spread  
Pass thru, half tag, recycle  
Left allemande

One and three cross trail thru  
Separate around one to a line of four  
Pass thru, half tag  
Split circulate, recycle  
Veer to the left, ladies trade  
Ferris wheel and spread  
Star thru, centers pass thru  
Left allemande

Head ladies chain to the right  
Heads square thru three quarters  
Separate around one to a line  
Pass thru, half tag  
Swing thru double, recycle  
Pass thru, trade by  
Left allemande



### **CORTEZ HASH**

By Dee Cox, Cortez, Colorado

Heads half sashay, square thru  
Swing thru, scoot back  
Boys run, pass thru  
Bend the line, pass the ocean  
Swing thru, boys run  
Ferris wheel, centers veer left  
Stroll and cycle  
Couples circulate, ladies circulate  
Ladies trade, ferris wheel  
(You're in that unaccustomed position again)  
Centers pass thru, swing thru  
Turn thru, left allemande

Heads half sashay, square thru  
Swing thru, girls fold  
Double pass thru  
Centers in, cast off three quarters  
Pass thru, tag the line left  
Couples circulate  
Ferris wheel  
(watch it — you're not in the standard position)  
Centers square thru three quarters  
Allemande left

Heads half sashay, square thru  
Swing thru, girls fold  
Double pass thru, peel off  
Pass thru, tag the line left  
Couples circulate, wheel and deal  
Pass the ocean, ladies trade  
Recycle, square thru three quarters  
Allemande left

Heads half sashay, square thru  
Swing thru, scoot back  
Boys fold, double pass thru  
Track II (mixed sex — watch it!)  
Swing thru, centers trade  
Boys run, pass thru  
Bend the line, star thru  
Right and left thru  
Dive thru, square thru three quarters  
Allemande left

### **COUNTDOWN**

By Jim Davis, Seattle, Washington

Heads square thru five hands  
Separate around one into the middle  
Square thru four hands  
Separate around one into the middle  
Square thru three hands  
Split the outside two  
Into the middle and square thru two hands  
Split the outside two around one  
Crosstrail thru, left allemande

### **COUPLES DIVIDE**

By Gene Hairrell, Memphis, Tennessee

Heads star thru  
Sides divide and make lines  
Everybody pass thru, tag the line  
Cloverleaf, centers touch a quarter  
Box circulate two spots  
Allemande left

Four ladies chain  
Heads star thru  
Sides divide and make lines  
Slide thru, double pass thru  
Centers in and cast off three quarters  
Slide thru, dixie grand (call directional)  
Allemande left

Heads divide and star thru  
Sides right and left thru, pass thru  
Make a wave, spin chain thru  
Boys run, bend the line  
Crosstrail thru to the corner  
Allemande left

Sides rollaway a half sashay  
Heads square thru three quarters  
Sides divide and star thru  
Track two, swing thru  
Boys run, half tag the line  
Walk and dodge, chase right  
Hinge a quarter, girls run  
Half tag the line, face right  
Allemande left

Head couples partner hinge  
Sides divide and join the wave  
Swing thru, boys run  
Crossfire (check your waves)  
Ends circulate one spot  
Centers circulate one spot  
All eight circulate one spot  
Walk and dodge, California twirl  
Slide thru, allemande left

Heads pass thru, chase right  
Sides divide and curlique  
Coordinate, half tag, trade and roll  
Pass thru, trade by  
Touch a quarter, swing thru  
Centers run right  
Half tag the line, scoot back  
Girls circulate one spot  
Boys run, wheel and deal  
Allemande left

### **CROSSFIRE**

By Gene Hairrell, Memphis, Tennessee

(From two-faced lines)  
Heads square thru four  
Swing thru, boys run  
Crossfire, walk and dodge  
Centers right and left thru  
Trade by, pass to the center  
Curlique, box circulate two spots  
Allemande left

(From a tidal two-faced line)  
Head couples right and left thru  
Flutter wheel  
Heads lead to the left, slide thru  
Swing thru, boys run  
Crossfire, walk and dodge  
U turn back, pass thru  
Wheel and deal, centers pass thru  
Star thru, wheel and deal  
Centers zoom, centers touch a quarter  
Allemande left

### **DANCING THE BASICS**

By Oliver Lutgen, Kealahou, Hawaii

Heads square thru four  
While sides divide and star thru  
Sides star thru again, trade by  
Square thru four  
California twirl, slide thru  
Left allemande

Four ladies chain three quarters  
Heads pass thru  
Separate around one, make a line  
Slide thru  
Centers square thru three, pass thru  
Left allemande

### **DAVE'S DISASTER**

By David Cox, Eriva, Australia

Heads square thru, swing thru  
Spin the top, step thru (check your line)  
Half tag trade and roll (make a wave)  
Swing thru, boys run right  
Slide thru, allemande left

### **DIAMOND CIRCULATE**

By Les Gore, Kalispell, Montana

Box 1-4 star thru  
Slide thru, right and left thru  
Veer left, centers hinge  
Diamond circulate twice  
Flip the diamond, swing thru twice  
Boys run, couples circulate  
Centers hinge, diamond circulate  
Flip the diamond, swing thru  
Boys run, wheel and deal  
Star thru, side thru  
Allemande left

### **DIAMONDS**

By Mel Yohman, Ft. Lauderdale, Florida

Heads curlique (or touch a quarter)  
Center boys run, split the outside two  
Separate around one to a line of four  
Star thru, California twirl  
Circle half and veer left  
Girls hinge to a diamond  
Diamond circulate  
Four boys make a wave and swing thru  
Flip the diamond (girls flip)  
Scoot back, boys trade, boys run  
Bend the line, right and left thru  
Pass thru, wheel and deal  
Lead couple spread to a line of four  
Center four square thru, ends slide thru  
Swing thru, turn thru  
Allemande left

### **DIVIDES ET AL**

By Jocko Manning, Beltsville, Maryland

Side ladies chain, heads spin the top  
Sides divide, all slide thru  
Left allemande

Head ladies chain, all whirl away  
Heads spin the top and swing thru  
Others divide, all turn thru  
Wheel and deal (girls in the center)  
Swing thru, men divide  
All turn thru, wheel and deal  
Centers turn thru to a left allemande

Head ladies chain, heads spin the top  
Sides divide  
All half square thru and trade by  
To a left allemande

Heads spin the top, sides divide  
All spin the top, turn thru  
Partner trade, pass to the center  
Slide thru, spin the top  
Others divide, all spin the top  
Turn thru, partner trade  
Pass thru, trade by  
Left allemande

Heads square thru four hands  
Swing thru, boys run, zoom  
Couples circulate, wheel and deal  
Square thru three quarters, trade by  
Left allemande

Heads square thru, slide thru  
Left swing thru, left spin the top  
To a left allemande

### **DIVIDING SQUARES**

By Jeanne Briscoe, Salinas, California

Heads square thru, curlique  
Make a wave, swing thru, centers run  
Wheel and deal, pass to the center  
Boys touch a quarter  
Girls divide and touch a quarter  
All circulate one place, face in  
Star thru, swing thru, turn thru  
Pass to the center  
Square thru three quarters  
Left allemande



Sides rollaway half sashay, circle left  
Boys up the middle and back, pass thru  
Separate around one into the middle  
Touch a quarter  
Girls divide and touch a quarter  
All eight single circulate one place  
Boys run, centers pass thru  
Square thru three quarters  
Trade by, do sa do to a wave  
Recycle, square thru three quarters  
Trade by, left allemande

**DIXIE DERBY:** Facing couples complete a standard dixie style to an ocean wave and, without stopping, the wave ends (girls) fold, as the centers (boys) trade and spread apart so that those who folded now step forward and squeeze in between those who traded. The movement ends in a two-faced line.

Dancing examples:

1 and 3 lead to the right, circle four  
Head men break to a line  
Lines of four go forward and back,  
Right and left thru,  
Ladies lead **DIXIE DERBY**,  
Couples circulate,  
Bend the line  
Left allemande.

Second example:

1 and 3 lead to the right, circle four  
Head men break to a line.  
Two lines go forward and back,  
Right and left thru,  
Ladies lead **DIXIE DERBY**, ladies trade,  
Half-tag right,  
Go right and left grand.

### EIGHT CHAIN THREE

By Gil Crosby, Gainesville, Florida

Heads square thru  
Eight chain three  
Centers left swing thru  
Left turn thru  
Centers in cast off three quarters  
Star thru, double pass thru  
First couple left, next right  
Slide thru, square thru three quarters  
Left allemande

Heads right and left thru  
Star thru, pass thru  
Eight chain three  
Centers left square thru three quarters  
Others U turn back  
Touch a quarter, centers trade  
Girls run, square thru  
Right and left grand

Heads square thru  
Eight chain three  
Centers left swing thru  
Others cloverleaf  
Centers left turn thru, cloverleaf  
Everybody double pass thru  
First couple left, next right  
Slide thru, eight chain three  
Left allemande

### EXTENDING

By Jim Davis, Seattle, Washington

Heads square thru three hands  
Separate around one to a line of four  
Pass thru, wheel and deal  
Girls in the middle swing thru  
Extend to the boys, scoot back  
Girls extend to the center and swing thru  
Turn thru, boys partner trade  
Left allemande

### EXTEND WORKSHOP

By Jim Jenkins, San Angelo, Texas

This one will keep you on your toes!

Heads right and left thru  
Rollaway half sashay  
Star thru, veer left  
Girls hinge a quarter  
Boys face in  
Girls trade (right hands girls)  
Girls extend (right hand waves)  
Scoot back (wake up boys!)  
Everybody trade (right hands all)  
Boys extend, turn thru  
Girls turn back, all star thru  
California twirl  
Boys hinge a quarter  
Girls face in  
Boys trade (left hands boys)  
Boys extend (left hand waves)  
Walk and dodge (boys dodge left)  
California twirl twice  
Allemande left

### FAN THE TOPS

By Bob Kline, Richmond, Kentucky

Heads box the gnat, slide thru  
Do sa do to a wave  
Fan the top  
Recycle and slide thru  
Swing thru, boys run, ferris wheel  
Centers step to a wave  
Scoot back, sides partner hinge  
Right and left grand

Heads turn thru, separate around one  
Down the middle and turn thru  
Do sa do to a wave, fan the top  
Center four only fan the top  
Others single hinge  
Side ladies run right around one  
Extend the tag  
Walk right in to a right and left grand

Heads do sa do to a wave  
Fan the top and step thru  
Swing thru, boys run  
Couples circulate, bend the line  
Do sa do to a tidal wave  
Each wave fan the top  
Swing thru, turn thru  
Left allemande

Heads pass thru, separate around one  
Squeeze in to a line of four  
Pass thru, wheel and deal  
On the double track ladies lead  
Dixie style to an ocean wave  
Fan the top  
Each wave boys cross run  
Each wave fan the top  
Scoot back, all eight circulate  
Girls go double, boys run  
Bend the line  
Pass thru, partner trade and roll  
Walk right in to a right and left grand

### FIGURE

By Cliff Long, Mars Hill, Maine

Heads rollaway, forward and back  
Touch a quarter  
Girls run  
Do sa do the outside two  
Swing thru, split circulate  
Boys run, go up and back  
Pass thru, chase right  
Hinge a quarter, split circulate  
Centers trade, boys run  
Move up and back, pass thru  
Wheel and deal  
Touch a quarter  
Same two scoot back  
Hinge a quarter, step thru  
Left allemande

### FOLD

(From zero box)

Swing thru, girls fold, peel off  
Boys cross fold, extend  
Trade and roll  
Pass thru, bend the line  
Slide thru, swing thru  
Girls fold, peel off  
Boys cross fold, extend  
Trade and roll, pass thru  
Tag the line  
Leaders U turn back to an  
Allemande left

(From a static square)

One and three star thru  
Right and left thru with a full turn  
Split two, round one to a line of four  
Pass thru, ends fold  
Dive thru, pass thru  
Touch a quarter, walk and dodge  
Boys fold, star thru  
(establish a two-faced line)  
Boys trade, wheel and deal  
Sweep a quarter, pass thru  
Reach across to an allemande left

### FROM ABROAD

By Michael Liston, Ramstein AB, Germany

Heads pass the ocean  
Ping pong circulate  
Center four recycle  
Double pass thru, track II  
Spin the top, boys run  
Half tag the line, coordinate  
Half tag, trade and roll  
Left allemande

Sides square thru four hands  
Swing thru, boys trade and roll  
Four boys slide thru  
Ferris wheel, centers star thru  
Separate around two, make a line  
Star thru  
First go left, next two right  
Pass the ocean, recycle  
Left allemande

### FUN WITH HALF TAG

By Tom Hightower, Sacramento, California

Heads pass the ocean  
Swing thru, boys run right  
Half tag the line, face left  
Left allemande

Heads lead right, circle to a line  
All swing thru, boys run  
In your own four, half tag the line (columns)  
Coordinate, girls trade  
Bend the line, pass thru  
Wheel and deal  
Zoom and square thru three quarters  
Allemande left

Sides pass the ocean, girls run  
Half tag the line, face right  
Pass thru, swing thru  
Spin the top, girls run  
Half tag the line right  
Left allemande

Heads lead right, circle to a line  
Pass thru  
Half tag the line (parallel waves)  
Swing thru and spin the top  
In your own four centers run (boy & girl)  
Half tag the line  
All trade and roll (to face in lines of four)  
Pass thru, half tag the line right  
Square thru three quarters  
Allemande left

Sides square thru four hands  
Swing thru, boys run right  
Half tag the line, face right  
Star thru, California twirl  
Slide thru, left allemande



## GEMS FROM TED

By Ted Wegener, Torrance, California

1P2P Pass thru  
California swirl  
Ladies lead flutter wheel  
Half square thru  
Face your partner (on the right)  
Flutter wheel  
Left allemande

1P2P Flutter wheel  
Star thru, pass thru  
Insides flutter wheel, outsides trade  
Pass thru, pass thru again  
Trade by, right and left thru  
Left allemande

Heads right and left thru  
Flutter wheel, half square thru  
Circle four to a line  
Flutter wheel, star thru  
Pass thru, California swirl  
Flutter wheel, star thru  
Left allemande

Heads pass thru  
Round one into the middle  
Heads flutter wheel  
California swirl  
Circle half and a quarter more  
Ladies flutter wheel  
Four ladies chain  
Square thru five hands  
Corner swing and promenade

Heads flutter wheel, sweep a quarter  
Sides only grand square  
Heads pass thru, face your partner  
All grand square eight counts  
Join hands and circle left, etc.

Box 1-4 Star thru  
Flutter wheel  
Reverse the flutter wheel  
Pass thru, bend the line  
Flutter wheel  
Reverse flutter wheel  
Pass thru, bend the line  
Circle left, rollaway  
Allemande left

Heads right and left thru, rollaway  
Circle left all eight of you  
Four men go up and back  
Right hand man lead, flutter wheel  
Four ladies up and back  
Right hand lady lead, flutter wheel  
All circle left  
Swing the girl who's nearest you  
Promenade her home and sides face  
Grand square eight steps  
Join hands circle left  
Swing the girl nearest you  
Promenade

Here is an additional example using the  
Quarterly Selection, Track and Trade.

Heads pass thru  
Around one to a line of four  
Pass thru, U turn back  
Touch a quarter, track and trade  
Wheel and deal, square thru three quarters  
Trade by, allemande left



## GET IN GEAR

By Jim Davis, Seattle, Washington

Heads right and left thru  
Head ladies chain  
Dixie style to an ocean wave  
Trade the wave, extend  
Spin chain the gears  
Swing thru, boys run  
Couples hinge a quarter  
Crossfire, split circulate  
Boys run, slide thru  
Step to a wave, recycle  
Right and left thru  
Do sa do to an ocean wave  
Swing thru, spin chain the gears  
Boys run, ferris wheel  
Centers pass thru, pass the ocean  
Swing thru, boys trade  
Spin the top, recycle  
Pass thru, trade by  
Allemande left

## A GIMMICK

By Hayes Herschler, St. Augustine, Florida  
(Men put your hands in your pockets and don't  
take them out until I tell you)

Heads pass thru, U turn back  
Slide thru, do sa do once around  
Pass thru, trade by  
Centers partner trade — then zoom  
Double pass thru, cloverleaf  
Zoom and centers pass thru  
Slide thru, pass thru  
U turn back and slide thru  
Everybody partner trade  
Pass to the center, centers pass thru  
(Men take your hands out of your pockets)  
Allemande left

## GIMMICK FUN

By Bruce Spath, North Bend, Nebraska

All join hands and circle left  
Face partner and star thru (you're facing out)  
Join hands and circle left  
Reverse back and circle right back home (still  
facing out)  
Head couples back into the center boops a  
daisy  
Come back out and California swirl (at home)  
Heads California swirl (still at home)  
Everyone face partner, star thru  
Allemande left

## IT FIGURES

By Ray Godfrey, Ventura, California

Heads square thru four hands  
Swing thru, spin the top  
Recycle, sweep a quarter  
Curlique, follow your neighbor  
Trade the wave  
Swing thru, boys run  
Tag the line right  
Boys trade, cast off three quarters  
Around the girls  
Curlique, boys run  
Swing thru, spin the top  
Recycle, sweep a quarter  
Left allemande

## JOE'S FAVORITES

By Joe Saltel, Eureka, California

Four ladies chain  
Heads pass thru, chase right  
Sides divide and touch a quarter  
All eight coordinate  
Couples circulate, bend the line  
Right and left thru, slide thru  
Touch a quarter  
Follow your neighbor and spread  
Scoot back  
Right and left grand

Heads star thru  
Double pass thru  
Lead two partner trade  
Star thru, pass thru  
Wheel and deal, zoom  
Centers swing thru  
Outsides rollaway half sashay  
Centers extend  
Right and left grand

Four ladies chain  
Heads pass the ocean  
Fan the top  
Sides divide and star thru  
Ping pong circulate  
Centers recycle, right and left thru  
Full turn around, left allemande

## JOE'S HASH

By Joe LeBoeuf, Orange, Texas

Heads square thru four hands  
Swing thru, boys run  
Wheel and deal, right and left thru  
Flutter wheel, pass the ocean  
Spin the top, boys run, crossfire  
Coordinate, bend the line  
Right and left thru  
Touch a quarter, coordinate  
Bend the line  
Right and left thru, star thru  
Pass thru, chase right  
Boys run, pass the ocean  
Fan the top, recycle  
Right and left thru, veer left  
Ferris wheel  
Right and left thru, pass thru  
Swing thru, spin the top  
Right and left thru, star thru  
Veer left, half tag, trade and roll  
Pass thru, trade by  
Left allemande

Heads square thru, pass the ocean  
Fan the top, recycle  
Right and left thru  
Pass to the center  
Double pass thru, track II  
Swing thru, boys run  
Half tag, trade and roll  
Pass thru, trade by  
Pass the ocean  
Right and left thru  
Touch a quarter, coordinate  
Bend the line, right and left thru  
Curlique, coordinate  
Bend the line, right and left thru  
Star thru, right and left thru  
Veer left, ferris wheel  
Curlique, star by the right  
Full around, left allemande

Heads pass the ocean  
Extend to a wave, swing thru  
Boys run, half tag, trade and roll  
Pass thru, trade by  
Right and left thru  
Pass to the center  
Double pass thru, track II  
Right and left thru, pass thru  
Trade by, right and left thru  
Veer left, ferris wheel  
Right and left thru  
Pass thru, pass the ocean  
Explode the wave, trade by  
Pass the ocean  
Right and left thru, curlique  
Coordinate, bend the line  
Right and left thru  
Pass thru, wheel and deal  
Centers swing thru, turn thru  
Allemande left



### JUST A LITTLE FAITH

By Bob Young, Wilmington, Delaware

Head ladies chain across  
Sides square thru four  
Do sa do to an ocean wave  
Spin chain thru, girls circulate one spot  
Swing thru, recycle and sweep a quarter  
Cross trail thru to the corner  
Left allemande

Side ladies chain across  
Heads square thru half  
Do sa do to an ocean wave  
Swing thru, boys run  
Ferris wheel, centers pass thru  
Square thru four hands, partner trade  
Right and left thru  
Star thru, do sa do to a wave  
Spin chain thru, boys run  
Wheel and deal  
Left allemande

### LEFT HANDERS

By Gary Felton, Adelphi, Maryland

1P2P curlique  
Coordinate, centers trade  
Centers run left  
(Boys begin) swing thru  
Centers cross run to the right  
And run around the boys  
Wheel and deal, pass thru  
Right and left grand

Heads square thru, swing thru  
Spin the top  
Right and left thru  
Dixie style to an ocean wave  
(Boys begin) swing thru  
Trade the wave  
Extend the tag  
Right and left grand

Heads square thru  
Right and left thru, veer left  
Centers trade, centers run  
Boys swing half by the right  
Swing half by the left with the girl  
Eight circulate  
Girls swing half by the right  
Swing half left with the boy  
Left allemande

Heads square thru, swing thru  
Boys run, tag the line right  
Centers run (left)  
(Girls begin) swing thru  
Left allemande

Heads square thru  
Do sa do to an ocean wave  
Ends run, new centers trade  
Girls run, girls trade and  
Trade with the boy, boys run  
Couples circulate, ends run  
Boys swing half by the right and  
Swing half by the left with the girl  
Girls swing half by the right and  
Swing half by the left with the boy  
Left allemande

### LEFT HANDERS

By Jim Jenkins, San Angelo, Texas

Heads left square thru  
See saw to an ocean wave  
Left swing thru  
Girls trade  
Left allemande



### A LITTLE CLIFF

By Cliff Long, Mars Hill, Maine

Heads square thru four hands  
Touch a quarter, walk and dodge  
Partner trade, pass the ocean  
Swing thru, boys run  
Wheel and deal  
Centers only California twirl  
Double pass thru  
Track II, recycle  
Left allemande

### A LITTLE DIFFERENT

By Trent Keith, Memphis, Tennessee

Heads half square thru  
Swing thru, boys run  
Wheel and deal, veer to the left  
Couples circulate once and a half  
Bend the line  
Heads square thru  
Swing thru, boys run  
Couples circulate once and a half  
Bend the line  
Left allemande

### LOOK MA, NO ALLEMANDE

By David Cox, Eriva Heights, Australia

Heads lead right circle to a line  
Pass thru, chase right  
Walk and dodge, U turn back  
Pass the ocean, swing thru  
Right and left grand

Four ladies chain three quarters  
Heads star thru, pass thru  
Swing thru, recycle  
Right and left grand

Heads lead right circle to a line  
Pass thru, U turn back  
Curlique, coordinate  
Bend the line, half square thru  
Right and left grand

Heads square thru, right and left thru  
Star thru, crosstrail thru  
Bend the line, square thru  
Right and left grand

Heads lead to the right  
Star thru, spin the top  
Right and left grand

### LYNN'S CONCOCTIONS

By Lynn Wright, Portland Oregon

Four ladies chain across  
Heads half sashay, pass thru  
Around one to a line  
Square thru three quarters  
Bend the line, right and left thru  
Pass the ocean, double swing thru  
Boys circulate, all eight circulate  
Girls trade, recycle  
Square thru three quarters  
Left allemande

Four ladies chain  
Heads flutter wheel, sweep a quarter  
Pass thru, curlique  
Walk and dodge, partner trade  
Reverse the flutter, swing thru  
Spin the top  
All eight circulate, girls trade  
Recycle, allemande left

### MAINLY MAINSTREAM

By Jeanne Briscoe, Salinas, California

Head ladies chain three quarters  
Side gents turn 'em  
Roll away half sashay  
Up to the middle and back  
Do sa do to a wave, swing thru  
Pass thru, U turn back  
Lonesome gents down the middle  
Pass thru, both turn left  
Go around two between the girls  
Make a line of four  
Slide thru, left allemande

### MAINSTREAM VENTURE

By Ray Godfrey, Ventura, California

Heads square thru four hands  
Swing thru, boys run  
Tag the line in, pass thru  
Tag the line, cloverleaf  
Boys square thru three hands  
Do sa do, swing thru, boys trade  
Girls trade, centers trade  
Girls run, curlique, boys run  
Left allemande

Heads curlique, boys run  
Pass the ocean  
Spin the top, boys run  
Ferris wheel and spread  
Outsides squeeze in  
Center four right and left thru  
Then roll away a half sashay  
Everybody curlique  
Coordinate, couples circulate  
Bend the line, slide thru  
Pass thru, left allemande

**Make Me a Column:** Starting from two-faced lines, centers facing in step forward and walk straight ahead to become the lead dancer in a column. Ends facing in follow along behind to become number two dancer in the column. Centers facing out turn toward the center and fall in behind the end who was facing in and follow to become dancer number three in the column while the ends facing out turn toward the centers and follow the adjacent center dancer to become the number four dancer in the column. Movement ends in right or left hand columns, depending on the starting two-faced lines.

**From a static square**  
Heads lead right, veer left  
Make me a column  
Everybody trade and roll  
Allemande left

**From 1P2P lines**  
Pass thru, girls fold  
Star thru  
Make me a column  
Single file circulate  
Boys run, allemande left

### MORE DIVIDES

By Jeanne Briscoe, Salinas, California

Heads swing thru  
Sides divide and star thru  
Heads turn thru, slide thru  
Pass thru, wheel and deal  
Centers swing thru, spin the top  
New sides divide and star thru  
Centers extend and make a wave  
Boys circulate, girls trade  
Recycle, left allemande



## MORE FROM ABROAD

By Michael Liston, Ramstein AFB, Germany

Four ladies chain  
Sides pass thru  
Separate around one  
Make a line of four  
Pass thru, tag the line, face out  
Bend the line, star thru  
Cloverleaf, double pass thru  
Track II, swing thru  
Spin chain thru  
Ladies trade, box the gnat  
Right and left grand

Sides curlique, walk and dodge  
Swing thru, girls circulate  
Boys trade, spin the top  
Pass thru, bend the line  
Star thru  
Veer left to a two-faced line  
Couples circulate, ferris wheel  
Center four curlique  
Left allemande

## MORE FROM THOR

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads square thru four hands  
Curlique with the outside two  
Follow your neighbor  
Girls run, cast off three quarters  
Square thru three hands  
Left allemande

Heads square thru four hands  
Follow your neighbor  
Boys cross run, single hinge  
Follow your neighbor  
Boys cross fold  
Allemande left

Heads half square thru, split two  
Around one make a line of four  
Pass thru, ends fold, swing thru  
Boys run, half tag trade and roll  
Curlique, follow your neighbor  
Girls run, cast off three quarters  
Cross trail thru  
Skip partner and head to the corner  
Left allemande

Heads right and left thru  
Flutter wheel, sweep a quarter  
Pass thru, split two around one  
Make a line of four  
Pass thru, ends fold  
Touch a quarter  
Follow your neighbor  
Boys cross run and single hinge  
Follow your neighbor  
Boys cross fold, pass thru  
Trade by, left allemande

## MORE STROLL AND CYCLE

By Joe Dungan, APO New York

Heads right and left thru  
And a quarter more  
Stroll and cycle, girls trade  
Girls circulate two places  
Couples circulate, bend the line  
Cross trail thru  
Left allemande

Heads pass the ocean  
Recycle and veer left  
Stroll and cycle  
Couples circulate, bend the line  
Reverse flutter wheel  
Pass thru, wheel and deal  
Double pass thru  
First go right, next go left  
Cross trail thru  
Left allemande

Heads lead to the right  
Circle four, break out to a line  
Pass the ocean, swing thru  
Boys run, ferris wheel  
Centers veer left, stroll and cycle  
Couples circulate, tag the line  
Face left and promenade

Heads slide thru, touch a quarter  
Girls trade, recycle  
Veer left, stroll and cycle  
Boys trade (in your line)  
Wheel and deal to the corner  
Left allemande

This one is from Peggy Dungan  
To the right, head ladies chain  
Heads right and left thru  
And a quarter more  
Stroll and cycle  
Bend the line, cross trail thru  
Left allemande

## MY OFFERING

By Michael Liston, Ramstein AB, Germany

Heads curlique, walk and dodge  
Do sa do, swing thru  
Girls circulate, boys trade  
Boys run, couples circulate  
Wheel and deal  
Right and left thru  
Curlique, scoot back  
Box circulate, walk and dodge  
Partner trade, right and left thru  
Star thru, left allemande

## NOVEL-TEE

By Robert Kline, Richmond, Kentucky

Heads lead right circle to a line  
Swing thru, boys run  
Sides partner trade  
As couples fan the top  
Wheel and deal  
Couples circulate  
Bend the line, slide thru  
Box the gnat, hang on  
Right and left grand

## ONE BY THOR

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads square thru four hands  
Curlique with the outside two  
Follow your neighbor, girls run  
Cast off three quarters  
Square thru three hands  
Allemande left

## PASS THE OCEAN

By Jim Tucker, Lincoln, Nebraska

Heads pass the ocean  
Step ahead (Pass thru)  
Pass the ocean, right and left thru  
Star thru, right and left thru  
Dive thru, pass thru, left allemande

Heads square thru, pass thru  
All turn back, box the gnat  
Dive thru, pass thru, star thru  
Pass the ocean, right and left thru  
Dive thru, centers star thru  
Sides left square thru  
Left allemande etc.

Heads pass the ocean, right and left thru  
Pass thru, left allemande etc.

Heads star thru, pass the ocean  
Right and left thru, you're home etc.

Heads lead right and circle to a line  
Pass the ocean, right and left thru  
Pass the ocean, right and left thru  
Cross trail, left allemande etc.

Heads square thru, pass the ocean  
Pass thru, bend the line  
Pass the ocean, pass thru  
Outsides California twirl  
Centers pass thru, pass the ocean  
Right and left thru, pass thru  
Bend the line, pass the ocean  
Right and left thru, dive thru  
Left allemande

Heads right and left thru  
Pass the ocean, swing thru  
Swing thru again, pass thru  
Pass the ocean, right and left thru  
Star thru, dive thru, centers pass thru  
Split the outsides, 'round one to a line  
All turn back, bend the line, star thru  
Left allemande etc.

## PAT

By Patrick Gale, Phoenix, Arizona

Heads square thru four hands  
Do sa do to an ocean wave  
Recycle, right and left thru  
Pass thru, chase right  
Box circulate once, girls turn back  
Left allemande

## PEEL AND FAN

By Gil Crosby, Gainesville, Florida

1P2P Pass thru  
Boys run, fan the top  
Single hinge, boys run  
Swing thru, turn thru  
Left allemande

1P2P Star thru  
Veer left, fan the top  
Boys run, fan the top  
Right and left grand

Box 1-4 Swing thru  
Girls fold, peel off  
Fan the top, half tag  
Trade and roll, slide thru  
Left allemande

Heads star thru, zoom  
Peel off, half tag the line  
Boys run, bend the line  
Square thru three quarters  
Left allemande

1P2P Right and left thru  
Pass thru, wheel and deal  
Double pass thru, peel off  
Bend the line  
Centers pass the ocean and  
Fan the top, others star thru  
Centers hinge, boys run  
Left allemande

## Ping Pong Circulate

This movement starts from a quarter tag position, which is an ocean wave between and parallel to two couples facing in. The description used is based on having the heads pass the ocean from a squared-up set.

The center dancers in the ocean wave step thru. Everyone does a pass to the center and the new center dancers step directly into a right hand ocean wave. One caution — remember that the dancers moving toward the outside of the set do an automatic partner trade in executing the pass to the center movement.



Original heads are now the outside couples and the original sides are now in the center ocean wave.

Here is one get-acquainted example:

Four ladies chain  
Heads pass the ocean  
Ping pong circulate  
Center ladies trade  
Centers recycle  
Pass thru  
Left allemande

#### PING PONG CIRCULATE

By Ron Bessette, Wayne, New Jersey

Heads pass the ocean  
Swing thru, ping pong circulate  
New centers swing thru  
Ping pong circulate  
Centers pass thru, star thru  
Allemande left

Heads spin the top  
Ping pong circulate  
Centers recycle and turn thru  
Do sa do, turn and left thru  
Allemande left

#### PING PONG CIRCULATE

Heads lead right, circle to a line  
Pass thru, tag the line right  
Ferris wheel, centers swing thru  
Ping pong circulate, boys go double  
Centers pass thru, star thru  
Pass thru, tag the line right  
Ferris wheel, centers swing thru  
Ping pong circulate, girls go double  
Centers ladies trade  
Swing thru  
Tag the line, lady left, boy right  
Go around one line up four  
Star thru, square thru three quarters  
Allemande left

Four ladies chain  
Heads pass the ocean  
Ping pong circulate  
Square thru three quarters  
Left allemande

One and three square thru  
Swing thru, boys run  
Ferris wheel, centers sweep a quarter  
Pass the ocean  
Ping pong circulate  
Recycle, pass thru  
Allemande left

Four ladies chain three quarters  
Heads pass the ocean  
Ping pong circulate  
Swing thru, boys run  
Tag the line, lady left, boy right  
Go around one line up four  
Right and left thru  
Pass thru, tag the line right  
Ferris wheel, centers swing thru  
Ping pong circulate  
Swing thru, boys run  
Tag the line, lady left, boy right  
Left allemande



#### PLUS TWO

By Harold Fleeman, Santa Cruz, California

Heads pass the ocean  
Extend, swing thru  
Boys run, half tag  
Follow your neighbor and spread  
All eight circulate, touch one quarter  
Follow your neighbor and spread  
Girls run, bend the line  
Turn and left thru  
Star thru, dive thru  
Square thru three quarters  
Allemande left

Sides curlique, walk and dodge  
Swing thru, boys run, half tag  
Split circulate, boys run  
Touch one quarter, coordinate  
Boys run, hinge one quarter  
Split circulate  
Follow your neighbor and spread  
Recycle, dive thru, pass thru  
Allemande left

Heads lead right circle to line of four  
Pass thru, chase right, swing thru  
Split circulate, recycle  
Square thru three quarters, trade by  
Pass thru, trade by, slide thru  
Pass thru, bend the line  
Pass thru, bend the line  
Allemande left

Head ladies chain, heads right  
Circle to a line of four, pass thru  
Partner hinge, split circulate  
Scoot back, centers trade  
Split circulate, walk and dodge  
Chase right, split circulate  
Follow your neighbor, boys cross run  
Girls trade, girls run, half tag  
Face right, Allemande left

Heads right and left thru  
Ladies lead dixie style to an ocean wave  
Men cross run and extend  
All eight circulate, partner hinge  
Split circulate, all eight circulate  
Follow your neighbor  
Men cross fold, star thru  
Slide thru, Allemande left

Sides lead right circle to line of four  
Pass thru, partner hinge  
Girls trade, single hinge and  
Follow your neighbor and spread  
Girls run, half tag, boys run  
Pass thru, wheel and deal  
Centers pass thru, swing thru  
Turn thru, left allemande

Heads square thru four hands  
Touch one quarter, follow your neighbor  
Girls cross run, swing thru  
Touch one quarter, boys run, pass thru  
Partner hinge, centers trade, recycle  
Dive thru, square thru three quarters  
Allemande left

#### RELAY THE DEUCEY

By Ron Bessette, Wayne, New Jersey

Heads pair off, swing thru  
Relay the deucey, boys run  
Wheel and deal  
Left allemande

Heads pair off, swing thru  
Boys trade, relay the deucey  
Box the gnat, change hands  
Allemande left

#### SAM'S FIGURES

By Sam Atkinson, Pt. Mugu, California

Heads square thru four hands  
Do sa do to a wave  
Scoot back, boys trade  
Cast off three quarters, balance  
Spin chain thru, ends circulate twice  
Spin chain thru, ends circulate twice  
Cast off three quarters  
Boys run, wheel and deal  
Pass thru, trade by  
Left allemande

Heads curlique, boys run  
Swing thru, boys run and roll  
Girls trade and roll to face  
Girls pass thru, touch a quarter  
Boys run, ferris wheel  
Pass thru, left allemande

#### SCOOT & DODGE

By Cliff Long, Mars Hill, Maine

Head couples touch a quarter  
Scoot and dodge  
Circle half, veer left  
Couples circulate, wheel and deal  
Touch a quarter, scoot and dodge  
Boys fold and touch a quarter  
Boys trade, girls fold  
Peel off, girls trade  
Bend the line, star thru  
Pass thru, trade by  
Left allemande

#### SETUPS & GETOUTS

By John Eubanks, Carl Junction, Missouri

Head gents and corner up and back  
Pass thru, U turn back  
Right and left thru  
Flutter wheel and sweep a quarter  
Left allemande

Heads lead right circle to a line  
Pass thru, four boys run right  
Find an ocean wave  
Spin chain thru (boys and girls working)  
Spin chain thru (boys and girls working)  
Boys run, right and left thru, star thru  
Square thru three quarters  
Left allemande

Sides lead right circle to a line  
Pass thru, boys run right  
To an ocean wave  
Spin chain thru  
Spin chain thru  
Boys run right to a line  
Cross trail, left allemande

Heads square thru four hands  
Curlique, split circulate  
Walk and dodge  
(girls walk, boys dodge)  
Everybody backtrack, slide thru  
Left allemande

Sides square thru four hands  
Swing thru, boys run right  
Tag the line right  
Wheel and deal, pass thru  
U turn back, touch a quarter  
Follow your neighbor and spread  
Swing thru, boys trade  
Girls fold behind the boys  
Boys U turn back, curlique  
Girls run around the boys  
Left allemande

### SIGALERT

By Karl-Henrich Fischle, Hannover, Germany.  
(These dances are difficult and not for Mr. Average Dancer. Don't say we didn't warn you!)

### LA CHASSE

Heads lead right, circle to a line  
Pass thru, chase right  
Swing thru, centers run  
Bend the line  
Pass thru, chase right  
Swing thru, centers run  
Bend the line  
Pass thru, chase right  
Swing thru, centers run  
Bend the line, left allemande

### TRADE TO A WAVE

Heads lead right circle to a line  
Pass thru, boys trade  
Ends trade, girls trade  
Boys trade, ends trade  
Girls trade, box the gnat  
Change something, left allemande

### ON THE SUNNY SIDE

Heads turn thru  
Separate around one  
Into the center turn thru  
Left turn thru the outside two  
Centers square thru four hands  
All join hands, circle left  
Sunny side out  
Boys run right, left allemande  
Like an allemande thar, go right, left  
Shoot the star full turn  
Like a do paso  
Turn corner right, turn partner left  
Roll promenade

### HAPPY GO LUCKY

One and three turn thru  
Separate around one  
Into the center turn thru  
Left turn thru the outside two  
In the center turn thru  
Everybody cloverleaf  
Double pass thru  
Cloverleaf again  
Double pass thru  
First couple left, next one right  
Lines of four bend the line  
Boys turn thru  
Separate around one  
In the middle square thru  
Three hands, left allemande

### OLD VINE, NEW CASK

Allemande left alamo style  
Heads scoot back (right arm lead)  
Boys scoot back (left arm lead)  
Girls scoot back (left arm lead)  
Sides scoot back (right arm lead)  
Heads scoot back  
Boys scoot back  
Girls scoot back  
Sides scoot back  
All four couples scoot back  
Boys keep the right hand star  
Pick up your partner arm around  
Star promenade the wrong way round  
Spread the star way out wide  
Girls duck under the boy's right side  
Left allemande

### CROSS IN, CROSS OUT

Heads cross trail thru, separate  
Round one make lines of four  
Cross trail thru (to mother)  
Box the gnat, grand right and left

### COUNT UP

Heads right and left thru  
Cross trail thru, do sa do corner  
Square thru two hands  
Bend the line  
Square thru three hands  
Bend the line  
Square thru four hands  
U turn back, star thru, California twirl  
Square thru five hands  
Left allemande

### LINE ZERO

Heads lead right, circle to a line  
Pass thru, bend the line  
Bend the line again  
Right and left thru  
Left allemande

### ALL COUNT DOWN

Heads star thru, California twirl  
Square thru four hands  
U turn back, box the gnat  
Right and left thru  
Square thru three hands  
U turn back, box the gnat  
Right and left thru  
Square thru two hands  
U turn back, box the gnat  
Right and left thru  
Square thru one hand  
U turn back, box the gnat  
Change hands, left allemande  
or

Right and left thru  
Cross trail thru, U turn back  
Left allemande

### SOME BASIC 75

By Michael Liston, Ramstein, AB, Germany

Heads square thru four hands  
Split two around one to a line of four  
Box the gnat, slide thru  
Spin chain thru  
Spin chain thru, swing thru  
Boys trade, girls circulate  
Turn thru  
Left allemande

Sides square thru four hands  
Split two around one  
When you meet star thru  
Cloverleaf, stand behind that pair  
Centers star thru, cross trail  
Around one to a line  
Circle left  
Corner swing and promenade

Heads turn thru  
Cloverleaf, stand behind that pair  
Double pass thru, cloverleaf  
Double pass thru  
Centers in cast off three quarters  
Pass thru, wheel and deal  
Centers spin the top, slide thru  
Square thru three quarters  
Left allemande

Sides star thru, spin the top  
Boys trade, turn thru  
Separate around two to a line  
Star thru, California twirl  
Left allemande

Heads right and left thru, star thru  
Spin the top, turn thru  
Separate around two to a line  
Pass thru, bend the line  
Step to a wave (men in the center)  
Spin the top, slide thru  
Left allemande

Sides cross trail thru  
Around one to a line of four  
Square thru four hands, trade by  
Do sa do, double swing thru  
Spin the top, turn thru  
Bend the line, right and left thru  
Star thru, dive thru  
Centers turn thru  
Do sa do (two boys, two girls)  
Spin the top, swing thru  
Spin the top, girls run right  
Eight to the middle and back  
Box the gnat  
Square thru four hands  
Right to partner pull by  
Left allemande

### SOME BY JOE

By Joe LeBoeuf, Orange, Texas

Heads square thru, swing thru  
Men run, crossfire  
Coordinate, ferris wheel  
Centers pass thru  
Right and left thru, veer left  
Crossfire, coordinate  
Ferris wheel, centers pass thru  
Right and left thru  
Pass to the center, zoom  
Centers pass thru  
Right and left thru, dive thru  
Square thru three quarters  
Left allemande

Heads right and left thru  
Square thru, on third hand curlique  
Men run, pass the ocean  
Explode the wave, trade by  
Swing thru, spin the top  
Right and left thru  
Pass thru, bend the line  
Right and left thru, pass thru  
Chase right, men run  
Right and left thru  
Curlique, cast off three quarters  
Fan the top, swing thru  
Men run, bend the line  
Right and left thru  
Flutter wheel, sweep a quarter  
Star thru, right and left thru  
Square thru four hands  
Right to partner, pull her by  
Left allemande

### SPIN CHAIN THRU

By Gene Hairrell, Memphis, Tennessee

(From a right hand ocean wave)  
Heads square thru four hands  
Make a wave  
Spin chain thru  
Girls circulate double  
Spin chain thru  
Boys circulate double  
Boys run around the girls  
California twirl  
Couples circulate, bend the line  
Star thru, pass to the center  
Star thru, cross trail thru to the corner  
Allemande left

(From a left hand wave)  
Side ladies chain  
Heads square thru four  
Slide thru, pass thru  
Partner trade, right and left thru  
Ladies chain  
Dixie style to an ocean wave  
Left swing thru  
Left spin chain thru  
Left allemande



(From a three-person ocean wave)

Side ladies chain  
Head ladies chain three quarters  
Side men turn her and roll away  
Lines of three up and back  
Head men do sa do  
Side six pass thru  
Side men turn back, make a wave  
Spin chain thru  
Head men pass thru, turn right  
Go around three  
Hook on to an ocean wave  
Everybody recycle  
Allemande left

### SPIN THE TOP DRILLS

By Ted Wegener, Torrance, California

Heads right and left thru  
Make a wave and spin the top double  
Step ahead while the sides right and left thru  
Step to a wave and spin the top double  
Step ahead, men run right to the corner  
Left allemande

Heads square thru  
Spin the top, swing thru  
Right and left thru, slide thru  
Left allemande

Head men face your corner box the gnat  
Square your sets just like that  
(Two men together, two ladies together)  
Girls do sa do, make a wave  
Spin the top double, step ahead  
Men do sa do, make a wave  
Spin the top double, step ahead  
Girls trade, men trade  
Join hands circle left  
Those who can rollaway  
Everybody left allemande

Heads square thru four hands  
Slide thru, right and left thru  
Dixie style to an ocean wave  
With a left spin the top  
Girls run, bend the line  
Dive thru, square thru three quarters  
Left allemande

### SPIN THE TOPS

By Robert Kline, Richmond, Kentucky

One and three spin the top  
Turn thru, do sa do to a wave  
Scoot back, boys trade  
Boys run, bend the line  
Swing thru, spin the top  
Recycle, star thru to a flutter wheel  
Slide thru, box the gnat (hang on)  
Square thru three hands  
On three go right and left grand

One and three slide thru  
Spin the top double  
Extend the tag to a wave  
Scoot back, boys trade, boys run  
Couples circulate, girls trade  
Wheel and deal, star thru, pass thru  
Wheel and deal  
Square thru three quarters  
Left allemande

### SQUARE BACK

By Karl-Henrich Fischle  
Hannover, Germany

Heads square thru four hands  
Do sa do, square thru four hands  
Bend the line  
Square thru four hands  
U turn back  
Square thru four hands  
Bend the line  
Square thru four hands  
Right and left grand

### STROLL AND CYCLE

Heads pass the ocean  
Swing thru, boys run  
Stroll and cycle  
Girls trade, wheel and deal  
Square thru three quarters  
Outsides cloverleaf  
Centers star thru, circle half  
Veer to the left  
Stroll and cycle  
Tag the line right  
Boys cross run, wheel and deal  
Dive thru, square thru three quarters  
Left allemande

Heads curlique, walk and dodge  
Spin the top, turn thru  
Bend the line, pass thru  
Wheel and deal  
Centers circle half, veer to the left  
Stroll and cycle, bend the line  
Pass thru, wheel and deal  
Centers swing thru, boys run  
Stroll and cycle, bend the line  
Right and left thru, cross trail thru  
Left allemande

Heads star thru, veer left  
Stroll and cycle  
Boys trade, couples circulate  
Half tag, trade and roll  
Left allemande

Heads pass the ocean  
Swing thru, boys run  
Stroll and cycle  
Boys trade, wheel and deal  
Allemande left

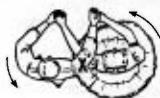
Heads pass the ocean  
Ping pong circulate  
Centers recycle, veer left  
Stroll and cycle  
Crossfire, coordinate  
Ferris wheel, zoom  
Centers swing thru, boys run  
Stroll and cycle  
Ladies trade, wheel and deal  
Touch a quarter  
Follow your neighbor  
Left allemande

### SWING, SWING, SWING

By Bill Cooper, Mississauga, Ontario

Heads lead right circle to a line  
Square thru four hands  
Trade by, swing thru  
Spin the top, right and left thru  
Square thru four hands  
Trade by, swing thru  
Spin the top, right and left thru  
Slide thru, square thru three  
Left allemande

1P2P lines pass thru  
Quarter tag the line  
Swing thru, pass thru  
Star thru, pass thru  
Half tag the line  
Swing thru, girls run  
Pass thru, three quarter tag the line  
Swing thru, pass thru  
Centers in, cast off three quarters  
Pass thru, tag the line all the way  
Cloverleaf, right and left grand



### TAG AND TOUCH

By Jeanne Moody Briscoe, Salinas, California

Heads lead right circle to a line  
Pass thru, tag the line, face in  
Touch a quarter, partner tag  
Wheel and deal  
Centers swing thru, turn thru  
Do sa do to a wave  
Swing thru, boys run  
Bend the line, pass thru  
Tag the line left  
Wheel and deal  
Do sa do to a wave, centers trade  
Centers run, tag the line  
Ends turn back, star thru  
Pass thru, bend the line  
Pass the ocean, recycle  
Left allemande

Heads do sa do, spin the top  
Boys run, tag the line  
Turn left single file  
Around one into the middle  
Two ladies chain, pass thru  
Circle four to a line  
Do sa do to a wave, spin the top  
Boys run, tag the line left  
Wheel and deal, slide thru  
Cross trail, left allemande

### TAG THE LINE BREAK

By Ross Crispino, Nampa, Idaho

Allemande left and promenade  
Heads tag the line through the middle  
Left, all promenade  
Sides tag the line through the middle  
Left, all promenade  
All four couples back track  
Promenade, girls turn back  
Left allemande

Note: The promenaders do not pass the taggers.  
Fits nicely into 64 beats for a singing call break.

### THERE MUST BE AN EASIER WAY

By David Cox, Eriva Heights, Australia

Heads half square thru  
Right and left thru  
Star thru, square thru  
Those facing in slide thru  
The others cloverleaf  
Double pass thru, centers in  
Cast off three quarters  
Slide thru, double pass thru  
Centers partner trade  
The others cloverleaf  
Into the middle cross trail (thru)  
Allemande left

### THREE FROM KLINE

By Robert Kline, Richmond, New York

One and three do sa do to a wave  
Fan the top, step thru  
Right and left thru  
Do sa do to a wave  
Boys trade, girls trade  
Follow your neighbor and spread  
Follow your neighbor and spread  
Cast off three quarters  
Follow your neighbor  
Girls circulate, boys trade  
Left allemande

Heads lead right circle to a line  
Pass the ocean  
Girls trade, girls circulate  
Recycle  
Left allemande

Heads lead right circle to a line  
Swing the corner and promenade  
Heads wheel around  
Pass the ocean  
Girls trade  
Recycle Left allemande

### THREE IN LINE

By Bill Peters, San Jose, California

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers star thru  
Right and left thru  
Same ladies chain three quarters  
Head men turn 'em arm around  
Lonesome gents pass thru  
Turn to the left, go around two  
Squeeze right in and line up four  
Pass thru, wheel and deal  
Centers star thru  
Right and left thru  
Same ladies chain three quarters  
Head men turn 'em arm around  
Lonesome gents pass thru  
Turn to the left go around two  
Squeeze right in and  
Allemande left

Head ladies chain across  
Same ladies chain three quarters  
Side men turn 'em, line of three  
Forward six and back with you  
Ends only star thru  
Same two right and left thru  
Star thru again, substitute  
New center ladies chain three quarters  
Head men turn 'em arm around  
Everybody go to the corner  
Left allemande

### TO A RIGHT AND LEFT GRAND

By Harold Pierce, Rochester, New York

Head ladies chain to the right  
Four ladies chain  
Heads curlique  
Walk and dodge  
Circle four to a line  
Right and left thru  
Do sa do to an ocean wave  
Spin the top to a right and left grand

### TOM'S DIAMONDS

By Tom Hightower, Sacramento, California

Heads square thru four  
Swing thru, boys run  
Tag the line, face right  
Boys only follow your neighbor and spread  
(Check your diamonds) flip the diamond  
Recycle, pass to the center  
Zoom and dixie grand  
Right, left, right, left allemande

Sides square thru four  
Touch a quarter  
Split circulate once and a half (diamonds)  
Diamond circulate, flip the diamond  
Recycle, veer left  
Wheel and deal  
Left allemande

### TO MY FRIENDS

By Darren Gallina, Lompoc, California

Heads square thru four hands  
Right and left thru, veer left  
Ferris trade and wheel  
Swing thru, boys trade, boys run  
Wheel and deal  
Square thru three hands  
Do sa do, curlique  
Follow your neighbor and spread  
Girls trade, stretch recycle  
Pass thru, veer left  
Wheel and deal  
Left allemande

Track and Trade: Starting from columns, the lead two dancers promenade around the outside as in Track II. Trailing two dancers

extend to a half tag formation and trade. The movement ends in two-faced lines. (For ease of learning CALLERLAB's examples use boys in leading positions.)

### From a static square

Heads star thru, double pass thru  
Girls do a U turn back  
Track and trade, ferris wheel  
Centers pass thru, allemande left

### From 1P2P lines

Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, U turn back  
Touch a quarter, track and trade  
Couples circulate  
Bend the line, star thru  
Pass thru, trade by  
Star thru (1P2P lines)

### Trade the Wave

From any four-handed ocean wave, dancers facing the same direction in the wave exchange places (trade) with one another, walking in a semi-circle and passing right shoulders at the halfway point. Right hand waves change to left hand waves and vice versa. All dancers change their facing direction.

Note: It sometimes helps to have the dancers bend forward slightly and look at the other dancers with whom they will exchange places. Everyone moves simultaneously, so it is important that the dancers know exactly where they will end up.

The value of the movement is that it is a natural follow-up to follow your neighbor which was a recent Quarterly Selection. It is a convenient way to change from a left hand wave to a right hand wave.

Here are some examples of the movement:

Heads square thru four (Box 1-4)  
Touch a quarter  
Follow your neighbor  
Trade the wave  
Trade the wave again  
Left allemande

Sides pair off (Box 1-4)  
Swing thru  
Trade the wave  
Ladies run  
Wheel and deal  
Left allemande

Heads pass the ocean  
Extend and hinge a quarter  
Follow your neighbor  
Trade the wave, pass thru  
Trade by, left allemande

### TRIPLE THIS 'n THAT

By Jim Davis, Seattle, Washington

Heads star thru, pass thru  
Touch a quarter  
Follow your neighbor  
Trade the wave  
Swing thru, boys run  
Wheel and deal, pass thru  
Trade by, right and left thru  
Veer left, couples hinge  
Triple trade, couples hinge  
Couples circulate, couples hinge  
Triple trade, couples hinge  
Wheel and deal, swing thru  
Girls circulate, boys trade  
Boys run, bend the line  
Touch a quarter, triple scoot

Single file circulate  
Coordinate, couples circulate  
Bend the line, cross trail  
Left allemande

### TWO FOR FUN

By Bill Deasy, Tulelake, California

Heads lead right, circle to a line  
Pass thru, chase right  
Girls scoot back  
Boys scoot back  
Boys run  
Reverse the flutter  
Two ladies chain  
Right and left thru, cross trail  
Left allemande

Heads lead right  
Circle half to a two-faced line  
Ferris wheel  
Centers pass thru, veer left  
Couples trade (same line)  
Couples circulate (one time)  
Ferris wheel  
Centers pass thru, veer left  
Couples trade  
Couples circulate  
Ferris wheel  
Centers pass thru, veer left  
Couples trade, couples circulate  
Ferris wheel, centers pass thru  
Swing thru, turn thru  
Left allemande

### Two Steps At a Time by Lee Kopman.

From adjacent columns of four dancers facing opposite directions: Lead two dancers in the column peel off, circulate one-half as a couple and then bend as a couple to face in to the square. The trailing dancers extend (to a half tag formation), trade and roll. The movement ends in a double pass thru formation. Here are some examples from 1P2P lines:

Curlique  
Two steps at a time  
Double pass thru  
First couple left, next couple right  
Slide thru  
Square thru three quarters  
Left allemande

Pass thru, wheel and deal  
Outsides squeeze in, make a line  
Curlique  
Two steps at a time  
Boys pass thru, touch a quarter  
Scoot back  
Grand right and left

### TWO STEPS AT A TIME DRILLS

By Ron Bessette, Wayne, New Jersey

Heads square thru four  
Do sa do, slide thru  
Curlique, take two steps at a time  
Centers pass thru, slide thru  
Curlique, take two steps at a time  
Centers zoom  
New centers square thru three hands  
Allemande left

Sides lead right, circle four  
Break and make a line  
Curlique, take two steps at a time  
Double pass thru, track II  
Swing thru, turn thru  
Allemande left



Head two ladies chain  
 Heads square thru four  
 Swing thru, cast right three quarters  
 Girls run, pass thru  
 U turn back, curlique  
 Take two steps at a time  
 Centers swing thru, turn thru  
 Left allemande

Heads pass thru, separate go around two  
 Hook on to the ends, curlique  
 Take two steps at a time  
 Centers square thru three hands  
 Do sa do to a wave  
 Boys run right  
 Wheel and deal  
 Left allemande

#### WATCH IT!

By Fred Christopher, St. Petersburg, Florida

Heads square thru four hands  
 Square thru the outside two  
 Boys run, walk and dodge  
 Partner hinge, swing thru  
 Girls circulate, boys trade  
 Girls fold, peel the top  
 Swing thru, turn and left thru  
 Flutter wheel, sweep a quarter  
 Swing thru, turn thru  
 Left allemande

#### TWO STEPS

By Dr. Myron Redd, Marceline, Missouri

One and three square thru  
 Swing thru, boys fold  
 Two steps at a time  
 Centers square thru three quarters  
 Left allemande

Head ladies chain  
 One and three square thru  
 Swing thru, boys fold  
 Two steps at a time  
 \*When you get there centers  
 Swap around, left allemande

or

\*When you get there double pass thru  
 Track II, swing thru  
 Turn thru, left allemande

One and three curlique  
 Walk and dodge  
 Swing thru, boys fold  
 Two steps at a time  
 Centers swing thru  
 Box the gnat  
 Square thru three quarters  
 Left allemande

Heads square thru  
 Swing thru, boys run  
 Bend the line  
 Right and left thru, curlique  
 All eight circulate  
 Boys run, swing thru  
 Boys run, crossfire  
 Take two steps at a time  
 Center four swing thru  
 Box the gnat  
 Square thru three quarters  
 Left allemande

One and three square thru  
 Swing thru, boys fold  
 Two steps at a time  
 Double pass thru  
 Do a horseshoe turn  
 (you are now in a Box 1-4 equivalent)  
 \*Swing thru, boys fold  
 Take two steps at a time  
 Centers square thru three quarters  
 Left allemande

## FEATURE CALLERS

THE MATERIAL in this yearbook comes for the most part from the Workshop sections of 24-issues of SQUARE DANCING Magazine. Each month the Workshop begins with an essay or dissertation on a specific phase of calling or choreography written by a leader in the calling ranks. The following collections are from that special section. Two of the authors, Cal Golden and Jack Lasry have contributed articles that have appeared in several issues.

### A REPORT ON THE CALLERLAB QUARTERLY MOVEMENTS

by Cal Golden, Hot Springs, Arkansas

THE CALLERLAB QUARTERLY MOVEMENTS are a welcome addition to the square dance program. They are being received with enthusiasm by caller and dancer alike. They afford effective working tools and guidelines for callers in making up a program for any given dance. They have further provided a universal standard for teaching square dance movements. For instance, if a dancer learned "Stroll and Cycle" in Bangor, Maine, he can expect to dance it the same way all across the country and around the world.

When the CALLERLAB Quarterly Selection Committee selects a quarterly movement, the definition and the correct way to teach this movement, along with several calls of the movement, are provided to all CALLERLAB members, callers associations, and all square dance publications throughout the country. There is also a recommended date to begin teaching this quarterly movement. This enables all the callers to teach it the same way at the same time — giving it a universal introduction.

Many callers have asked how they can teach the 69 basics and the CALLERLAB Quarterly Movements in the allotted time for a square dance class. In any teaching and learning process, there are two major factors — one, the teacher's ability to teach and two, the student's ability to learn. If a caller needs additional time to teach the CALLERLAB Quarterly Movements beyond the time allotted for his square dance class, the following two programs have proven successful:

1. Six to ten additional workshops offered as a continuation of class nights for the purpose of introducing CALLERLAB Quarterly Movements to new dancers after graduation and providing an opportunity for review for club members.

2. Half-hour workshops, either at the beginning or half-way through regular club dances, for the benefit of new dancers to learn CALLERLAB Quarterly Movements, as well as to provide review for experienced members. This method provides an opportunity for new and regular members to become better acquainted. When a variety of calls using CALLERLAB Quarterly Movements are presented, seasoned club dancers enjoy the workshop material equally as well as the beginners.

When a club is dancing the 69 basics (all 97 movements on the SIOASDS list) and the quarterly movements, many callers find it appropriate to introduce a new quarterly movement in the third tip. By the third tip, everyone should be at the dance. They have been able to dance and relax and get rid of their worries and be in a good frame of mind to learn and enjoy the new quarterly movements. The teaching of the new movement should be continued for at least the next three club dances or until all the club members are fully familiar with the movement.

Every year at the CALLERLAB Convention, the Quarterly Movements are voted on. No more than ten Quarterly Movements can be left on the list after the Convention. For a movement to remain on this list, it must be popular with the callers and the dancers everywhere.

Much work goes into the selection of a CALLERLAB Quarterly Movement. The CALLERLAB Quarterly Selection Committee is doing a great job. Through their efforts and the cooperation of all callers and dancers, this portion of our square dance picture will continue to be highly successful.

As I travel around the country and call for many different clubs, I program as many of the Mainstream basics as possible and all of the quarterly movements. I program one, two, or three of the quarterly movements in each tip. On the next to the last tip, I try to put them all together. I find that all callers and clubs, whenever possible, are working diligently to keep their clubs up with the 69 basics and the CALLERLAB Quarterly Movements.

The overall square dance program is looking great. This is because we are getting better callers, better teachers, and better leadership. In turn this is making a better program, getting more new people involved, and retaining those people already involved.

These examples use the Quarterly Selection list of 1978-79 — Editor

#### CHASE RIGHT

Couples one and three, pass thru  
 Chase right, single hinge  
 Step thru  
 Allemande left

1P2P, pass the ocean  
 Single hinge, scoot back, boys run  
 Pass thru, chase right  
 Boys run, reverse flutter wheel  
 Touch a quarter, coordinate  
 Ferris wheel, centers step to a wave  
 Ping pong circulate, extend the tag  
 Extend the tag again  
 Centers step thru, track II  
 Boys circulate  
 Allemande left

Couples one and three  
Square thru four hands, pass thru  
Chase right, four men run  
Allemande left

1P2P  
Pass thru, chase right  
Scoot back, slide thru  
Promenade

1P2P  
Touch a quarter, single file circulate  
Center four partner trade and roll  
Pass thru, chase right  
Everybody do partner trade and roll  
Turn thru  
Allemande left

Heads right and left thru  
Pass thru, chase right  
Sides divide, touch a quarter  
Coordinate  
Girls do a U turn back  
All eight circulate, boys run  
Cast off three quarters  
Slide thru, square thru five hands  
Allemande left

Heads half sashay, pass thru  
Chase right, walk and dodge  
Partner trade and roll  
Box the gnat, swing thru  
Turn thru  
Allemande left

1P2P  
Pass thru, chase right  
Hinge, scoot back  
Right and left grand

1P2P right and left thru  
Pass thru, chase right  
Boys run, star thru, pass thru  
Chase right, boys run  
Pass thru  
Allemande left

Heads half sashay  
Circle left half way round  
Four boys pass thru, chase right  
Four girls touch a quarter  
Single file circulate, girls run  
Double pass thru, boys turn back  
Girls track II  
Boys finish half tag, girls circulate  
Bend the line, touch a quarter  
Boys run, pass thru  
Allemande left

### COORDINATE

Head ladies chain  
Heads curlique, walk and dodge  
Swing thru, men run  
Couples hinge, partner hinge  
Coordinate  
Bend the line  
Right and left thru  
Star thru, pass thru  
Left allemande

1P2P touch a quarter  
Coordinate, men trade  
Wheel and deal  
Left allemande

1P2P touch a quarter  
Coordinate, couples circulate  
Bend the line  
Right and left thru  
Star thru, allemande left

1P2P touch a quarter  
Partner trade, coordinate  
Boys trade, wheel and deal  
Pass thru to a  
Right and left grand

1P2P right and left thru  
Touch a quarter, coordinate  
Bend the line, star thru  
Pass thru, trade by  
Left allemande

Two and four half sashay  
One and three pass the ocean  
Then hinge  
Outsides divide and touch a quarter  
Coordinate  
Boys turn back  
All eight circulate  
Boys run, couples circulate  
Bend the line  
Cross trail thru  
Left allemande

Head ladies chain three quarters  
Side men turn 'em  
Roll a half sashay  
Lines of three go forward and back  
Touch a quarter, extend  
Coordinate, girls circulate  
Wheel and deal, swing thru  
Turn thru  
Allemande left

Two and four slide thru  
Touch a quarter  
One and three touch a quarter  
between those two  
Coordinate, ends trade  
Centers trade, ends fold  
Touch a quarter, scoot back  
Boys run, couples circulate  
Bend the line, slide thru  
Square thru three quarters  
Allemande left

Box 1-4 slide thru  
Touch a quarter, coordinate  
Bend the line  
Pass the ocean  
Spin chain thru  
Boys run  
Bend the line  
Slide thru, left allemande

Couple number one face your corner  
Box the gnat, square your set  
New one and three  
Go forward and back  
Roll a half sashay  
Pass thru, separate  
Go around two  
Line up four  
(line of girls, line of boys)  
Touch a quarter, coordinate  
Center four circulate  
Bend your line  
Star thru  
First couple facing the caller  
California twirl  
Dive thru  
Square thru three quarters  
Allemande left

### EXTEND

1P2P  
Pass thru, quarter tag the line  
Extend the tag  
Split circulate, boys run  
Couples circulate  
One and half bend the line (you're home)

1P2P  
Pass thru, half tag the line  
Extend the tag  
Extend the tag again  
Centers in, cast off three quarters  
Touch a quarter, boys run  
Pass thru  
Allemande left

1P2P, pass thru  
Three quarters tag the line  
Outsides U turn back  
Extend the tag, boys run  
Couples circulate once and a half  
Bend the line (you're home)

Couples one and three  
Right and left thru, flutter wheel  
Pass the ocean, extend the tag  
Recycle  
Square thru five hands  
Allemande left

Couples one and three, pass the ocean  
Extend the tag  
Extend the tag again  
Outsides trade, extend the tag  
Ladies trade, recycle  
Allemande left

One and three, star thru  
Double pass thru, peel off and roll  
Centers step to an ocean wave, girls trade  
Extend the tag, girls trade  
Step thru  
Allemande left

One and three, pass the ocean  
Extend the tag, swing thru  
Boys run, half tag left  
Trade by  
Allemande left

1P2P  
Pass thru, half tag  
Swing thru, extend the tag  
Men swing thru and extend the tag  
(Tap her on the shoulder)  
Allemande left

Box 1-4, slide thru  
Pass the ocean, girls trade  
Extend the tag  
Center four recycle  
Allemande left

Two and four ladies chain  
One and three square thru  
Slide thru, pass the ocean  
Extend the tag  
Girls in the wave trade  
Recycle, sweep a quarter  
Outsides cloverleaf  
Centers square thru three quarters  
Allemande left

One and three ladies chain  
Three quarters around  
Side men turn 'em and roll half sashay  
Lines of three go forward and back  
Touch a quarter, extend  
Boys run  
Allemande left

Four ladies chain  
One and three pass the ocean  
Extend the tag, recycle  
Sweep a quarter  
Right and left thru, pass the ocean  
Extend the tag, centers recycle  
Sweep a quarter  
Outsides cloverleaf, centers curlique  
Make right hand star full around  
Allemande left



One and three star thru  
 Double pass thru, leaders turn back  
 Step to an ocean wave  
 Extend the tag  
 Extend the tag again  
 Centers in cast off three quarters  
 Star thru, step to an ocean wave  
 Extend the tag, extend the tag again  
 Centers out, bend the line  
 Slide thru, square thru three quarters  
 Allemande left

#### FERRIS WHEEL.

Couples one and three square thru  
 Swing thru, boys run  
 Ferris wheel  
 Pass thru, allemande left

Box 1-4 swing thru  
 Boys run  
 Tag the line left  
 Ferris wheel  
 Centers pass thru, allemande left

Box 1-4 step to a wave  
 Girls trade, girls run  
 Ferris wheel  
 Centers pass thru  
 Star thru, allemande left

Box 1-4 do sa do to a wave  
 Scoot back, boys trade  
 Boys run, ferris wheel  
 Right and left thru  
 Square thru three quarters  
 Allemande left

1P2P pass the ocean  
 Recycle, touch a quarter  
 Trade and roll, slide thru  
 Touch a quarter, coordinate  
 Ferris wheel  
 Centers step to a wave  
 Girls in the wave trade  
 Extend, girls trade  
 Hinge, scoot back  
 Boys run, slide thru  
 Eight chain one  
 Allemande left

Couples one and three star thru  
 Double pass thru, peel off  
 Tag the line right  
 Ferris wheel  
 Outsides half sashay  
 Centers pass thru  
 Star thru, couples circulate  
 Ferris wheel  
 Centers pass thru  
 Allemande left

1P2P pass the ocean  
 All eight circulate  
 Ends run, ferris wheel  
 Centers pass the ocean  
 Girls in the wave trade  
 Recycle, sweep a quarter  
 Zoom, centers pass thru  
 Allemande left

Couples one and three  
 Promenade half way around  
 Down the middle square thru four hands  
 Do sa do to an ocean wave  
 Girls trade, girls run  
 Tag the line right  
 Ferris wheel  
 Square thru three quarters  
 Allemande left

Couples one and three  
 Flutter wheel, sweep a quarter  
 Pass thru, curlique  
 Scoot back, swing thru  
 Centers run, ferris wheel  
 Boys pass thru, allemande left

One and three roll a half sashay  
 Circle half way around  
 Four men square thru  
 Do sa do to an ocean wave  
 Swing thru, centers run  
 Tag the line right  
 Ferris wheel  
 Centers pass thru  
 Slide thru, promenade

#### PASS THE OCEAN

Couples one and three  
 Right and left thru  
 Pass the ocean  
 Step thru, left allemande

1P2P right and left thru  
 Flutter wheel  
 Pass the ocean, swing thru  
 Grand right and left

Heads pass the ocean  
 Swing thru, boys run  
 Half tag left  
 Allemande left

Four ladies chain  
 One and three half sashay  
 Circle eight  
 Four men forward and back  
 Pass the ocean  
 Swing thru, step thru  
 Allemande left

1P2P  
 Pass thru, wheel and deal  
 Centers pass the ocean  
 Recycle, left allemande

Couples one and three roll a half sashay  
 Pass the ocean, boys run  
 Half tag the line  
 Walk and dodge  
 Partner tag, allemande left

Couples one and three pass the ocean  
 Recycle, pass the ocean  
 Swing thru, boys run  
 Bend the line, pass thru  
 Allemande left

Head couples pass the ocean  
 Recycle, sweep a quarter  
 Right and left thru  
 Pass the ocean, step thru  
 Pass the ocean, step thru  
 Partner trade, slide thru  
 Allemande left

Box 1-4  
 Touch a quarter  
 Girls run right  
 Pass the ocean, men run right  
 Bend the line, star thru  
 Allemande left

1P2P  
 Pass the ocean  
 Scoot back, boys trade  
 Girls run, wheel and deal  
 Square thru three quarters  
 On the third hand  
 Grand right and left

Box 1-4  
 Pass the ocean  
 Single hinge, girls run  
 Pass the ocean, single hinge  
 Boys run, star thru  
 Pass thru, bend the line  
 Pass the ocean, swing thru  
 Boys run, wheel and deal  
 Allemande left

Box 1-4  
 Star thru, pass the ocean  
 Ladies trade, swing thru  
 Ladies circulate  
 Men run right  
 Bend the line  
 Right and left thru  
 Pass the ocean  
 Step thru, allemande left

#### PING PONG CIRCULATE.

Heads pass the ocean  
 Ping pong circulate  
 Centers right and left thru  
 Zoom  
 Centers square thru three quarters  
 Allemande left

1P2P  
 Pass thru, wheel and deal  
 Centers step to a wave  
 Ping pong circulate  
 Extend the tag, swing thru  
 Extend the tag, outsides trade  
 Ping pong circulate  
 Step thru, right and left grand

Couples one and three  
 Roll a half sashay  
 Circle half way round  
 Four men go forward and back  
 Then square thru four hands  
 Swing thru, centers run  
 Ferris wheel, step to an ocean wave  
 Ping pong circulate  
 Ping pong circulate, extend the tag  
 Boys run, touch a quarter  
 Single file circulate  
 Six seconds (boys stop beside a girl)  
 Boys run, allemande left

1P2P  
 Pass thru, wheel and deal  
 Centers make a wave  
 Ping pong circulate, extend the tag  
 Swing thru, turn thru  
 Allemande left

1P2P  
 Pass thru wheel and deal  
 Centers do sa do to a wave  
 Ping pong circulate, centers recycle  
 Centers pass thru  
 Allemande left

Heads pass the ocean  
 Ping pong circulate  
 Ping pong circulate  
 Center girls trade, recycle  
 Pass thru  
 Allemande left

Box 1-4, swing thru  
 Boys run, tag the line  
 Cloverleaf, girls swing thru  
 Ping pong circulate  
 Extend the tag  
 Boys run, star thru  
 Pass thru  
 Allemande left

1P2P  
 Pass the ocean  
 Girls trade, extend the tag  
 Centers swing thru  
 Cast off three quarters  
 Outsides divide, touch a quarter  
 Coordinate, ferris wheel  
 Centers step to a wave  
 Ping pong circulate  
 Extend the tag, boys run  
 Ferris wheel  
 Centers right and left thru  
 Centers step to a wave  
 Extend the tag  
 Everybody step thru  
 Allemande left

1P2P  
 Touch a quarter, trade and roll  
 Pass the ocean, trade the wave  
 Girls run  
 Cast off three quarters  
 Pass thru, chase right  
 Boys run, touch a quarter  
 Coordinate, ferris wheel  
 Double pass thru, track II  
 Recycle, sweep a quarter  
 Pass thru, wheel and deal  
 Centers step to an ocean wave  
 Ping pong circulate  
 Extend the tag, swing thru

## ROLL

Box 1-4  
 Swing thru, boys run  
 Half tag trade and roll  
 Pass to the center  
 Square thru three quarters  
 Allemande left

Heads pass thru  
 Partner trade and roll  
 Touch a quarter, boys run  
 Pass thru  
 Partner trade and roll  
 Turn thru, left allemande

Head couples square thru  
 Touch a quarter  
 Trade and roll  
 Left allemande

Box 1-4  
 Swing thru, girls trade  
 Boys trade, boys run  
 Half tag, trade and roll  
 Left allemande

Head couples touch a quarter and roll  
 Slide thru, star thru  
 Pass the ocean  
 Single hinge and roll  
 Box the gnat  
 Right and left thru  
 Left allemande

1P2P  
 Touch a quarter, trade and roll  
 Pass thru  
 Partner trade and roll  
 Square thru three quarters  
 On the third hand grand right and left

Four ladies chain three quarters  
 Four ladies chain across  
 One and three star thru and  
 Roll, slide thru  
 Touch a quarter, scoot back  
 Boys run  
 Touch a quarter and roll  
 Slide thru, left allemande

One and three touch a quarter  
 Roll, slide thru  
 Touch a half and roll  
 Touch three quarters and roll  
 Star thru, couples circulate  
 Bend the line  
 Right and left thru  
 Slide thru, left allemande

1P2P  
 Swing thru, girls trade  
 Boys trade, boys run  
 Half tag, trade and roll  
 Touch a quarter  
 Single file circulate  
 Boys run, allemande left

1P2P pass thru  
 Partner trade and roll  
 Touch a quarter, boys run  
 Pass the ocean, swing thru  
 Boys trade  
 Touch three quarters and roll  
 Right and left grand

Box 1-4  
 Step to an ocean wave  
 Scoot back, boys trade  
 Boys run, half sashay  
 Walk and dodge  
 Partner trade and roll  
 Box the gnat  
 Change hands, left allemande

## STROLL AND CYCLE

Boys run, ferris wheel  
 Centers veer left, stroll and cycle  
 Bend the line, star thru  
 Pass thru, trade by  
 Allemande left

Couples one and three  
 Pass thru, chase right  
 Hinge, fan the top  
 Slide thru, swing thru  
 Boys run, stroll and cycle  
 Ferris wheel, double pass thru  
 Track II, trade the wave  
 Extend the tag, outsides trade  
 Ping pong circulate  
 Centers recycle, veer left  
 Stroll and cycle  
 Bend the line  
 Pass the ocean, recycle  
 Sweep a quarter  
 Touch a quarter  
 Coordinate, wheel and deal  
 Slide thru  
 Right and left thru  
 Pass thru  
 Partners trade and roll  
 Grand right and left

## TOUCH (1/4, 1/2, 3/4)

Head couples touch a quarter  
 Boys run, touch a quarter  
 Girls run, touch a quarter  
 Boys run, allemande left

Box 1-4  
 Touch a quarter  
 Ladies run right  
 Touch a quarter  
 Men run right  
 Allemande left

Couples one and three  
 Touch one half  
 Boys trade, boys run  
 Half tag, trade and roll  
 Slide thru, pass thru  
 Allemande left

Couples one and three  
 Touch three quarters  
 Boys run, touch a quarter  
 Scoot back, circulate one spot  
 Walk and dodge, partner hinge  
 Slip the clutch  
 Allemande left

Couples one and three  
 Touch a half  
 Boys run, wheel and deal  
 Sweep a quarter  
 Step to a wave  
 Recycle, swing thru  
 Turn thru  
 Allemande left

Box 1-4  
 Touch three quarters, men run  
 Slide thru touch three quarters  
 Men run, slide thru  
 Allemande left

One and three half sashay  
 Circle eight  
 Four men forward and back  
 Touch a quarter, walk and dodge  
 Touch a quarter, recycle  
 Allemande left

Two and four half sashay  
 One and three square thru  
 Touch a quarter  
 Split circulate, recycle  
 Pass thru, trade by  
 Allemande left

One and three half sashay  
 Circle eight  
 Four ladies forward and back  
 Square thru  
 Touch a quarter, men run  
 Bend the line  
 Touch three quarters  
 Boys run  
 Square thru three quarters  
 Allemande left

Couples one and three  
 Rollaway a half sashay  
 Circle eight  
 Four girls forward and back  
 Four girls touch a quarter  
 Then walk and dodge  
 Touch a quarter, girls circulate  
 Boys run, half tag  
 Scoot back  
 Partner trade and roll  
 Grand right and left

## TRACK II

1P2P  
 Pass thru, wheel and deal  
 Double pass thru, track II  
 Swing thru, turn thru  
 Allemande left  
 Couples one and three, flutter wheel  
 Sweep a quarter, double pass thru  
 Track II  
 Recycle, sweep a quarter  
 Slide thru  
 Allemande left



#### 1P2P

Right and left thru  
 Pass thru, wheel and deal  
 Double pass thru, track II  
 Swing thru, boys run  
 Half tag, walk and dodge  
 Partner trade and roll  
 Right and left grand

Couples one and three star thru  
 Double pass thru, track II  
 Swing thru, boys run  
 Ferris wheel  
 Centers step to an ocean wave  
 Girls in center trade  
 Ping pong circulate, extend  
 Swing thru  
 Right and left grand

Couples one and two star thru  
 Double pass thru  
 Girls turn back, boys track II  
 Girls finish half tag  
 (into two faced-line)  
 Boys circulate, bend the line  
 Pass thru, partner trade and roll  
 Grand right and left

Couples one and three star thru  
 Double pass thru  
 Girls U turn back  
 Boys track II and face in  
 Girls finish half tag, girls hinge  
 Girls extend, scoot back  
 Boys run, pass thru  
 Wheel and deal  
 Centers right and left thru  
 Centers square thru three quarters  
 Allemande left

#### 1P2P

Pass thru, tag the line  
 Track II, centers circulate  
 Girls run, pass thru  
 Tag the line, track II  
 Centers circulate, boys run  
 Touch a quarter, boys run  
 Allemande left

#### 1P2P

Pass thru, wheel and deal  
 Double pass thru  
 Girls U turn back  
 Boys track II and face in  
 Girls finish, half tag, trade and roll  
 Girls step to ocean wave  
 Ping pong circulate, boys turn thru  
 Slide thru, ferris wheel  
 Centers right and left thru  
 Swing thru, turn thru  
 Allemande left

### TRADE THE WAVE

#### 1P2P

Pass thru, girls run left to ocean wave  
 Boys trade the wave, pass thru  
 Boys run right to ocean wave  
 Girls trade the wave  
 Cross trail thru  
 Allemande left

One and three star thru  
 Double pass thru, centers in  
 Cast off three quarters, pass thru  
 Wheel and deal, girls step to wave  
 Girls extend, girls trade the wave  
 Star thru  
 Allemande left

#### Box 1-4

Touch a quarter, split circulate  
 Trade the wave  
 Girls run, pass the ocean  
 Recycle, swing thru double  
 Trade the wave  
 Allemande left

#### 1P2P right and left thru

Dixie style to a wave, trade the wave  
 All eight circulate, recycle  
 Right and left thru, pass thru  
 Allemande left

#### Heads square thru

Do sa do to a wave, trade the wave  
 Boys trade, boys cross run  
 Girls trade, recycle  
 Allemande left

#### 1P2P

Right and left thru  
 Dixie style to a wave, girls circulate  
 Boys trade, trade the wave  
 Girls trade, recycle  
 Allemande left

#### 1P2P

Pass thru, chase right  
 Split circulate, trade the wave  
 Walk and dodge, U turn back  
 Slide thru  
 Allemande left

#### Heads forward and back

Head ladies lead dixie style to ocean wave  
 Trade the wave, step thru  
 Slide thru, pass thru, California twirl  
 Dixie style ocean wave, step thru  
 Allemande left

#### Head two ladies chain, send them back

Dixie style to ocean wave  
 Trade the wave, girls trade  
 Recycle, pass thru  
 Allemande left

#### 1P2P

Slide thru, touch a quarter  
 Scoot back, trade the wave  
 Boys fold, girls turn back  
 Right and left grand

#### Box 1-4 make an ocean wave

Trade the wave, trade the wave  
 Right and left thru  
 Pass to the center  
 Square thru three quarters  
 Allemande left

#### 1P2P pass thru

Girls run, trade the wave  
 Boys run  
 Partner trade and roll  
 Right and left grand

#### 1P2P

Pass thru, wheel and deal  
 Double pass thru, track II  
 Swing thru, trade the wave  
 All eight circulate, trade the wave  
 All eight circulate  
 Right and left grand

*About our contributor: Cal Golden, who speaks of himself as being just a "country boy" from Arkansas is but one of the 16 callers whose choreography has graced the pages of the Workshop during these two years. Cal suggests these drills as being ones that he uses but because each caller possesses his own style of calling he will find that, from the variety of authors, at least a portion of the material will fit his particular needs.*

Over the years a number of caller-leaders have edited the Workshop section of SQUARE DANCING Magazine. During a portion of 1978 and 1979 Jack Lasry, Hollywood Beach, Florida, had this responsibility. Jack's special talents in preparing his widely read callers notes and his continuing experience in conducting callers schools made him a natural for this assignment. During the months that he edited the Workshop he alternated his special lead discussions with other authors whose articles you will also find in this section. Jack's many contributions to square dancing, including his two terms as chairman of CALLERLAB - The International Association of Square Dance Callers, has placed him in a position of continuing leadership in this activity and we're pleased to reprint his articles here.

## BURNT IMAGE SIGHT CALLING

THE TERM, "burnt image," is one that I've coined to describe a particular system of sight calling. The burnt image concept is based upon taking memorized or knowledge routines and, at appropriate spots, interrupt the pre-planned routine with some "isolated" sight creations.

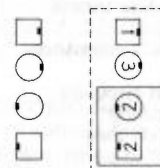
One pair of dancers have their *image burned* into the mind of the caller on the spots they are standing. The caller now creates appropriate choreography, returning the burnt image couple back to their "spots" ready to continue with the remainder of his pre-planned routine.

Let's start with a very common basic routine from the Box 1-4 formation:

#### Heads square thru (Box 1-4)

Swing thru, boys run  
 Couples circulate  
 Wheel and deal, pass thru  
 Trade by, left allemande

This routine has no doubt been called many times by each and every caller. Let's interrupt the basic routine at the completion of the couples circulate.



(Figure 1)

Looking at Figure 1, you will notice the two-faced line. I have drawn a dotted line around one particular two-faced line and a solid line around the one couple within the two-faced line that I have selected to be my *burnt image couple*. The caller must "snap shot" the burnt image couple on their spots. Now the caller can interrupt his basic routine and create by sight calling interesting combinations that will be limited to the dancers in the same two-faced line. The creations *must* be smooth and danceable so that the caller can easily return his burnt image couple back to their "spot" and continue with the balance of the memorized routine. Each time you use the same basic routine your interrupted creative

choreography will be a little different as nothing is memorized.

I'll give you a couple of starting routines to get the thinking going.

(Box 1-4)

**Swing thru, boys run**  
**Couples circulate** (Now create)  
**Tag the line right, boys cross run**  
**Girls trade** (Back to burnt image spots)  
**Wheel and deal, pass thru**  
**Trade by, left allemande**

(Box 1-4)

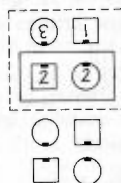
**Swing thru, boys run**  
**Couples circulate** (Create)  
**Half tag, scoot back, boys run**  
**Slide thru, swing thru**  
**Boys run** (Back to spot)  
**Wheel and deal, pass thru**  
**Trade by, left allemande**

By using this combination of burnt image and isolated sight calling you can easily create many interesting combinations and sight call your burnt image couple back to their spots.

Using the same basic routine, let's select a different place from which we will interrupt our basic routine and create our own choreography.

(Box 1-4)

**Swing thru, boys run**  
**Couples circulate, wheel and deal**  
 (Now interrupt starting from the eight chain thru formation)



(Figure 2)

Select one couple thru the snap shot visualization method to be your burnt image couple. I have drawn a dotted line around the "groupie" and a solid line around the couple I have selected as my burnt image couple.

Let's see what we can create from this formation.

**Do sa do to a wave, scoot back**  
**Boys run, bend the line**  
**Right and left thru, slide thru**  
 (Back to burnt image spot)  
**Pass thru, trade by, left allemande**

**Touch a quarter, split circulate**  
**Scoot back, split circulate**  
**Boys run, right and left thru**  
**Slide thru** (Now back to burnt image)  
**Pass thru, trade by**  
**Left allemande**

Remember that you can create an endless number of interesting combinations through sight calling.

Let's change our memorized routine. I have selected a basic transition from Box 1-4 to a 1P2P line:

(Box 1-4)

**Swing thru, girls circulate**  
**Boys trade, boys run**  
**Bend the line** (1P2P line)

I like to interrupt this routine at the following spot:

**Swing thru, girls circulate**  
**Boys trade** (Now interrupt)

From this setup each man is holding his partner's right hand and all are in sequence.



(Figure 3)

That becomes evident when we look at the ending formation of the complete routine — the 1P2P line.

With the ocean wave formed, I snap shot the position of one pair of dancers holding right hands and burn their image to their spots on the floor. Using what knowledge I have about this formation, I can work isolated sight using the four dancers in the same wave, create my choreography and return the burnt image couple to their spots and call boys run, bend the line and have a 1P2P line. Or, once they are back on their spots I can call:

**Turn thru, left allemande**  
**Grand right and left**

I create my combination by sight, return the burnt image couple to their spots and select an interesting ending.

Here are a few examples to help you get started:

(Box 1-4)

**Swing thru, girls circulate**  
**Boys trade** (Create)  
**Spin the top, recycle**  
**Pass the ocean, scoot back**  
 (Back to burnt image spots)  
**Boys run, bend the line, left allemande**

(Box 1-4)

**Swing thru, girls circulate**  
**Boys trade** (Create)  
**Boys run, half tag**  
**Walk and dodge, chase right**  
**Hinge a quarter, scoot back**  
 (Back to spots)  
**Grand right and left**

The key to the burnt image sight concept is:

1. Your ability to "burn" the image of two dancers on their spots and remember where you left them.

2. Select from your memorized routines appropriate spots or formations to interrupt the basic routine.

3. Discipline yourself to create routines based on the same wave, line or facing couples that make up your "groupie" so you can easily place the burnt image couple back to their spots — their burnt image spots.

Burnt image sight combines the use of memorized material with "spurts" of limited sight calling — a very effective way to be creative.

## FOR MORE OF THE SAME

*If this is the type of information that you can use on an ongoing basis you'll find something of this nature in the Workshop section of SQUARE DANCING every month. Because no single individual expresses it all, we find that a variety of authors gives the best possible coverage of this aspect of square dancing.*

## CHOREOGRAPHY FOR THE BEGINNING CALLER

**T**HE NEWER CALLER is confronted with many problem situations. The one that often presents the greatest challenge is "Where do I start with choreography?" I would like to jump ahead a little to the caller with a little experience and present some basic information that may be useful.

One of the common formations that all callers use is the *double pass thru* formation. The basic setup for the double pass thru is considered to be set up by this combination of basics:

**Heads lead right, circle to a line**  
**Pass thru, wheel and deal**

This particular double pass thru formation presents many possibilities to the caller. A few possible combinations that will result in a left allemande are these:

**Centers swing thru**  
**Turn thru, left allemande**

**Centers pass thru, swing thru**  
**Turn thru, left allemande**

**Centers pass thru, touch a quarter**  
**Split circulate, boys run**  
**Left allemande**

**Centers swing thru, boys run**  
**Bend the line, square thru four hands**  
**To a box 1-4**  
**Centers do sa do to a wave**  
**Centers fan the top**  
**Right and left thru**  
**Square thru four to a box 1-4**

Let's change one little thing. After the wheel and deal call a zoom. The action exchanges the lead and trailing couples, which changes the sequence arrangement of the set and provides the caller with these getouts:

**Heads lead right circle to a line**  
**Pass thru, wheel and deal, zoom**

**Centers swing thru, box the gnat**  
**Square thru three quarters, left allemande**

**Centers pass thru, swing thru**  
**Box the gnat, square thru three quarters**  
**Left allemande**

**Centers pass thru**  
**Do sa do to a wave**  
**Centers run, wheel and deal**  
**Grand right and left**

**Centers swing thru, boys run**  
**Bend the line, half square thru**  
**To a box 1-4**

**Centers pass thru, touch a quarter**  
**Split circulate, boys run**  
**Cross trail thru, left allemande**

*Creative choreography for the Mainstream dance will keep our Mainstream dancers involved and interested without the caller finding it necessary to increase the level of the dance. I would like to share some creative ideas with you that are easy to work with. Heads pass*



thru, around one to a line sets up the basic formation. Notice that the line formed has two boys as a couple on the left end of the line and two girls as a couple on the right end of the line. This formation allows the caller to create routines that have the centers of the lines act as normal couples while the ends of the lines can be directed to slide thru or star thru. The center couples can be directed to perform most all two couple action figures. Let me give you some starting figures.

**Heads pass thru around one to a line**  
**Centers square thru four**  
**Ends star thru, pass thru**  
**Trade by, left allemande**

**Heads pass thru around one to a line**  
**Ends slide thru**  
**Centers curlique, walk and dodge**  
**All star thru, pass thru, bend the line**  
**Slide thru, swing thru, turn thru**  
**Left allemande**

Setting up the desired line with two boys on the left end and two girls on the right end can be accomplished in a number of ways. Here are a few that I use quite often.

**Heads (sides) pass thru**  
**Around one to a line**

**Heads lead right, circle to a line (1P2P line)**  
**Pass thru, wheel and deal**  
**Double pass thru, centers in**  
**Cast off three quarters**

**1P2P line, pass thru, wheel and deal**  
**Outsides squeeze in to a line**

**1P2P line, pass thru, wheel and deal**  
**Double pass thru, peel off**  
**Bend the line**

With the variety of ways to set up the desired formation, you are now ready to create some interesting dance routines. Here are some additional dance ideas for you to use.

**1P2P line pass thru, wheel and deal**  
**Double pass thru, centers in**  
**Cast off three quarters**  
**Center four right and left thru**  
**Center four flutter wheel and**  
**sweep a quarter**  
**Ends star thru, centers pass thru**  
**Do sa do to a wave**  
**Girls trade, scoot back**  
**Grand right and left**

**1P2P line pass thru, wheel and deal**  
**Outsides squeeze in to a line**  
**Center four pass the ocean**  
**Ends star thru**  
**Ping pong circulate, centers recycle**  
**Then zoom, centers pass thru**  
**Left allemande**

Additional dancing examples using the boy-boy, girl-girl line:

**Heads pass thru around one to a line**  
**Centers swing thru, box the gnat**  
**And square thru four hands**  
**Ends star thru, do sa do to a wave**  
**Eight circulate, boys go twice**  
**Recycle, left allemande**

**Heads pass thru around one to a line**  
**Ends pass thru, ends trade**  
**Centers right and left thru, all star thru**  
**Zoom, centers pass thru**  
**Left allemande**

**Heads pass thru around one to a line**  
**Ends pass thru, ends trade**  
**Ends star thru**  
**Centers square thru four**  
**Swing thru, boys run**  
**Half tag, trade and roll**  
**Left allemande**

**Heads lead right circle to a line**  
**Pass thru, wheel and deal**  
**Outsides squeeze in to a line**  
**Centers pass the ocean**  
**Single hinge, walk and dodge**  
**Ends pass thru, bend the line**  
**Star thru, centers square thru three quarters**  
**Left allemande**

**Heads pass thru, around one to a line**  
**Pass thru, tag the line**  
**Lead couple partner trade**  
**Right and left thru**  
**Pass thru, trade by, left allemande**

**1P2P line pass thru, wheel and deal**  
**Double pass thru**  
**Centers in cast off three quarters**  
**Lines up and back**  
**Centers pass thru around one to a line**  
**Star thru, trade by**  
**Swing thru, turn thru, left allemande**

These examples can be developed into several tips of creative but normal position dancing for Mainstream dancers. In the following months we shall consider additional formations that allow the caller and dancer to explore creative Mainstream choreography.

## THE LIMITED BASICS PROGRAM

**T**HE PROGRAM OF LIMITED BASICS with little change in square dance terminology should be provided for the dancers in every community. The program can be attractive to those dancers who have limited time to spend with this recreation. It has a degree of difficulty which is different from most normal programs.

### Some of the Problems

First, I see the problem of dancers bringing friends to class and wanting them to hurry and finish class so that they can join the "Mainstream" club.

Second, consider that square dancing is like a fever. Once the bug bites, it is often the case of "I can't get enough," and "no matter what else, we will go square dancing almost every night of the week."

Third, the quality of the callers who perhaps can't make it at the Mainstream with their calling, try the Extended Basics Program, and again fail.

Fourth, the qualified caller who gets a good program underway and then allows it to creep upward into the Mainstream, because of the difficulty (he thinks) in finding creative choreography for the club.

The key to success with a Limited Basics Program of square and rounds is:

1. The leadership of the caller. He must be a looked-up-to member of the calling society and have the fortitude to "stick to his guns" in spite of the pressure placed upon his program by dancers wanting the group to progress.

2. The sociability of the caller: The dancers must not make up squares in advance, but mix and mingle. The refreshments should not be-

come a burden on the committee or individuals. Special events that fall during the dance week to fit holidays should provide incentive to the party planners.

3. Provide the opportunity for these dancers to participate in local festivals by having an Extended Basics room as well as a Plus II room.

4. The hardest part of the program for the caller is providing an interesting dance program that will not be the same each week. Introduce several new singing calls each dance. The variety of music and songs provides for this programming problem. Theme your patter tips so the dancers get the opportunity to work with a few central basics each tip. Introduce a little All Position Dancing. Not too much, but a little here and there to provide variety. Plan your dance program each time you call and try to include a tip that "hashes" up the basics. This will provide for the need to be challenged.

As the caller and leader, you must show great interest and enthusiasm in the dance. You must create the feeling that you are really enjoying your role as a caller. After all, we must provide what the dancers like and want. In the Extended Basics Program that boils down to limited choreography, due to the time the dancers have to spend in the activity.

Let's dance the Extended Program:

**Heads roll away half sashay**  
**Star thru, swing thru**  
**Boys run, couples circulate**  
**Wheel and deal, star thru**  
**Pass thru, boys run right**  
**Girls run right, left allemande**

**Heads pass thru**  
**Around one to a line**  
**Pass thru, wheel and deal**  
**Four girls swing thru, turn thru**  
**Star thru with the boys**  
**Couples circulate, bend the line**  
**Star thru, pass thru, trade by**  
**Square thru three quarters**  
**Left allemande**

**Heads cross trail thru**  
**Around one to a line**  
**Star thru, pass thru, trade by**  
**Do sa do to a wave, eight circulate**  
**Girls run, bend the line**  
**Star thru, California twirl**  
**Pass thru, trade by**  
**Left allemande**

**Heads right and left thru**  
**Flutter wheel and sweep a quarter**  
**Pass thru, swing thru, boys run**  
**Couples circulate, wheel and deal**  
**Star thru, pass thru**  
**U turn back, left allemande**

**Sides pass thru**  
**Around one to a line**  
**Pass thru, wheel and deal**  
**Double pass thru**  
**Girls U turn back**  
**Do sa do to a wave**  
**Boys run, star thru**  
**Left allemande**

**Heads lead right, circle to a line**  
**Right and left thru**  
**Flutter wheel and sweep a quarter**  
**Pass thru, trade by**  
**Swing thru, girls circulate**  
**Boys trade, spin the top**  
**Right and left thru, pass thru**  
**Wheel and deal**  
**Centers square thru three quarters**  
**Left allemande**

**Heads spin the top and turn thru**

**Circle to a line**

**Pass thru, wheel and deal**

**Double pass thru**

**Leads U turn back, swing thru**

**Boys run, star thru**

**Eight chain two**

**Right and left thru, veer left**

**Couples circulate, wheel and deal**

**Square thru three quarters**

**Left allemande**

**Head gents and the corner up and back**

**Pass thru, U turn back**

**Star thru, everybody left allemande**

**Heads square thru four hands**

**Square thru four with the outside two**

**Boys run, balance in your wave**

**Centers trade, swing thru**

**Boys run right, California twirl**

**Star thru, left allemande**

## THE EXTENDED BASICS PROGRAM

**T**HE PROMOTION of your annual beginners' class must be given thought and preparation. The usual *where, when, what* and *who* type of information is very necessary, but what about the hall? Is it clean? Are the bathrooms spotless? Does the hall have a *square dance atmosphere*? Have you and your club properly planned for this most important night? Remember, all the "other places" couples go for an evening out — restaurants, theaters, bowling alleys, night clubs, and country clubs — all work hard at creating the right ambience, the right climate for a successful evening.

A welcome committee to meet and greet all class dancers, a registration desk, some candy on the table, coffee and cookies ready for refreshment time, are all a part of the preparation.

Now, above and beyond the "frills," what about you, the caller? Are you prepared for this most important evening's program or do you do it off the top of your head? Light and lively should be the theme of the party — easy dances with a minimum of teaching, enough to have fun and to whet the appetite for more fun the next week, which will encourage the dancers to bring their friends.

The formation of a class that will become a new club will have different aims than the class that is being taught to "feed" into an existing club. If you are teaching the class with the idea in mind of starting a new club, you have a golden opportunity to shorten the learning time by forming an Extended Basics club. The shorter number of weeks will enable you to teach your class without being under the gun to graduate them in time to meet the needs of the club.

Make each class a *dance and club night* right from the start. Progress each week through your basics list but allow at least 50% or more of the time to be used for dancing, not drilling and teaching but dancing what they know and can enjoy. This may be a little difficult through the first few weeks, but after they have learned 30 to 35 calls you should be creative enough to provide an interesting dance program. The shorter class time will allow you to teach a second class to feed into the first one and you

should find it easier to build up the club size.

What happens to the dancers who wish to continue into Mainstream dancing? You will need to provide this opportunity in the future. The ideal is a plan that makes possible an Extended Basics club program and an eventual workshop or class to teach the remaining Mainstream calls and to prepare the dancers for entry into the Mainstream club.

It would be a good idea to have the dancers dance in the Extended club level for at least six months to a year before moving up to Mainstream and the plus levels. Many dancers will want to stay at the Extended level due to the amount of time they have and the extent of their involvement in the activity. Callers using this "intermediate" program will be providing the dancers with a very important link between class and Mainstream dancing.

Here are some examples for use in the Extended Basics Program:

**Heads spin the top, turn thru**

**Circle to a line**

**Right and left thru**

**Rollaway a half sashay**

**Star thru, trade by**

**Eight chain two, box the gnat**

**Grand right and left**

**Heads right and left thru**

**Flutter wheel**

**Heads star thru, pass thru**

**Circle to a line**

**Pass thru, wheel and deal**

**Double pass thru**

**Boys run right, eight circulate**

**Boys trade, eight circulate**

**Heads cross trail thru**

**Around one to a line**

**Center four box the gnat**

**Then square thru four hands**

**Ends star thru**

**All pass thru, trade by**

**Left allemande**

**Heads square thru four**

**Right and left thru, veer to the left**

**Couples circulate, boys run**

**Boys trade, spin the top**

**Right and left thru**

**Pass thru, wheel and deal**

**Zoom, square thru three quarters**

**Left allemande**

**Heads lead right, circle to a line**

**Right and left thru, pass thru**

**Boys run right, centers trade**

**Boys trade, girls trade**

**Centers trade, girls run**

**Star thru, left allemande**

**Boys run right**

**Center four right and left thru**

**Pass thru**

**Square thru three quarters**

**Left allemande**

**Heads right and left thru**

**Flutter wheel, sweep a quarter**

**Centers square thru three quarters**

**Split two around one to a line**

**Star thru, California twirl**

**Left allemande**

**Heads pass thru**

**Around one to a line**

**Center four right and left thru**

**Flutter wheel and sweep a quarter**

**Ends star thru, double pass thru**

**Lead couple California twirl**

**Square thru three quarters**

**Trade by, left allemande**

**Heads pass thru**

**Around one to a line**

**Pass thru, wheel and deal**

**Four girls do sa do to a wave**

**Girls swing thru, spin the top**

**Pass thru, U turn back**

**Boys do sa do to a wave**

**Boys swing thru, spin the top**

**Boys step thru**

**Do sa do to a wave**

**Boys run right**

**Star thru, dive thru**

**Square thru three quarters**

**Left allemande**

**Heads lead right**

**Circle to a line**

**Eight circulate, swing thru**

**Girls circulate, boys trade**

**Spin the top**

**Right and left thru**

**Pass thru, wheel and deal**

**Centers square thru three quarters**

**Left allemande**

**Head couples right and left thru**

**Rollaway a half sashay**

**Star thru, do sa do to a wave**

**Boys circulate, girls trade**

**Swing thru, spin the top**

**Pass thru, wheel and deal**

**Centers right and left thru**

**Pass thru, square thru three quarters**

**Left allemande**

**Heads lead right, circle to a line**

**Pass thru, wheel and deal**

**Dougle pass thru**

**Lead couple California twirl**

**Dive thru, centers spin the top**

**Box the gnat, square thru**

**Swing thru, boys run**

**Couples circulate, wheel and deal**

**Star thru, pass thru, U turn back**

**Left allemande**

**Heads pass thru around one to a line**

**Centers swing thru, spin the top**

**Ends star thru, centers step thru**

**Swing thru, boys run**

**Couples circulate, wheel and deal**

**Left allemande**

## MATERIAL FOR MAINSTREAM

**Heads square thru four**

**Do sa do to a wave**

**Boys circulate, girls trade**

**Swing thru, girls circulate, boys trade**

**Boys run, wheel and deal**

**Square thru three quarters**

**Trade by, left allemande**

**Heads lead right circle to a line**

**Curlique, eight circulate**

**Hinge, girls trade, recycle**

**Star thru, pass to the center**

**Square thru three quarters**

**Left allemande**

**Sides rollaway half sashay**

**Heads square thru four hands**

**Swing thru, spin the top**

**Curlique, boys run right**

**Double pass thru**

**Cloverleaf, centers curlique**

**Walk and dodge**

**New centers square thru four**

**Centers in cast off three quarters**

**Star thru, centers pass thru**

**Swing thru, turn thru**

**Left allemande**



Head lead right circle to a line  
Swing thru, boys run  
Half tag trade and roll  
Cross trail, left allemande

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade (freeze)  
Boys run, pass thru  
Left allemande

Heads lead right circle to a line  
Right and left thru  
Dixie style to an ocean wave  
Boys cross run, girls trade  
Spin chain thru  
Girls circulate double  
Boys run, couples circulate  
Wheel and deal, dive thru  
Square thru three quarters  
Left allemande

Heads lead right circle to a line  
Square thru four hands  
Trade by, swing thru  
Spin chain thru  
Boys circulate one spot  
Recycle, pass thru  
Left allemande

Sides rollaway half sashay  
Heads square thru four hands  
Do sa do to a wave, swing thru  
Spin the top, curlique, boys run  
Centers square thru three quarters  
Left allemande

Heads pass thru around one to a line  
Pass thru, tag the line  
Track II, scoot back  
Girls circulate, boys trade  
Hinge, boys run, pass thru  
Bend the line, right and left thru  
Dixie style to an ocean wave  
Slip the clutch  
Left allemande

Heads square thru four (Box 1-4)  
Touch a quarter, split circulate  
Hinge, girls trade, swing thru  
Boys run, half tag trade and roll  
Left allemande

Heads lead right, circle to a line  
Square thru four hands  
Trade by, swing thru  
Boys run, ferris wheel  
Double pass thru  
Centers in cast off three quarters  
Centers square thru four hands  
Ends star thru  
All pass thru, left allemande

Heads lead right, circle to a line  
Pass the ocean  
Spin chain thru  
Girls circulate one spot  
Boys run, bend the line  
Cross trail, left allemande

Heads lead right, circle to a line  
Pass the ocean  
Spin chain thru  
Girls circulate one spot  
Boys run, tag the line  
Lady left, gents go right  
Left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off  
Centers box the gnat  
Centers square thru four hands  
Ends star thru, all cloverleaf  
Centers swing thru, turn thru  
Left allemande

Heads cross trail around one to a line  
Pass the ocean, scoot back  
Girls circulate, boys trade  
Spin chain thru  
Boys circulate one spot  
Swing thru, turn thru  
Left allemande

Heads lead right circle to a line  
Pass the ocean, eight circulate  
Scoot back, girls circulate  
Boys trade, boys run  
Couples circulate, wheel and deal  
Dive thru, square thru three quarters  
Left allemande

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Centers in cast off three quarters  
Centers square thru four hands  
Ends star thru, swing thru  
Spin the top, curlique  
Eight circulate, boys run  
Star thru, pass thru  
Wheel and deal  
Centers square thru three quarters  
Left allemande

Heads lead right circle to a line (1P2P)  
Pass thru, wheel and deal  
Double pass thru, track II  
Girls trade, recycle, veer left  
Ferris wheel, centers swing thru  
Turn thru, left allemande

Heads square thru four (Box 1-4)  
Swing thru, spin the top  
Hinge, coordinate, tag the line  
Lady go left, gents go right  
Left allemande

Heads lead right circle to a line (1P2P)  
Pass the ocean, girls trade  
Girls run, tag the line  
Cloverleaf, zoom  
Double pass thru, centers out  
Bend the line  
Girls square thru four  
Boys pass thru face in  
Do sa do to a wave  
Scoot back, boys run  
Left allemande

Heads square thru four (Box 1-4)  
Star thru, pass thru  
Wheel and deal, double pass thru  
Track II, spin the top  
Boys run, bend the line  
Left allemande

Heads lead right circle to a line (1P2P)  
Pass thru, chase right  
Centers trade, hinge  
Centers trade  
Split circulate, boys run  
Left allemande

Heads square thru four (Box 1-4)  
Split two around one to a line  
Ladies in men sashay  
Right and left thru, slide thru  
Left allemande

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Centers in cast off three quarters  
Center four right and left thru  
Flutter wheel and sweep a quarter  
Ends star thru  
All double pass thru  
Leads U turn back swing thru  
Boys run, cross trail  
Left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, cloverleaf  
Double pass thru, track II  
Boys circulate, recycle  
Left allemande

Heads lead right, circle to a line  
Pass the ocean, swing thru  
Girls circulate, boys trade  
Spin the top to a curlique  
Coordinate, ferris wheel  
Double pass thru  
Lead couple California twirl  
Pass thru, allemande left

Heads lead right circle to a line  
Swing thru, boys run  
Half tag (freeze) walk and dodge  
Trade by, swing thru  
Box the gnat  
Square thru three quarters  
Left allemande

Heads square thru four  
Do sa do to a wave  
Girls trade, girls run  
Three quarter tag the line  
Boys cloverleaf, girls swing thru  
Spin the top, extend to a wave  
Scoot back, boys run  
Slide thru, left allemande

Heads pass thru around one to a line  
Pass thru, three quarter tag the line  
Leaders partner trade  
Centers recycle  
Double pass thru, track II  
Recycle, square thru three quarters  
Left allemande

Heads half square thru  
Swing thru, spin the top  
To a curlique, coordinate  
Bend the line, left allemande

## DANCING MS PLUS ONE

A NORMAL EVOLUTION for square dancers who have had several years of Mainstream experience is to reach up into the next plateau of dancing. The Plus Programs — One and Two — established by CALLERLAB to provide additional variety in choreography, have been stabilized for the next several years, allowing callers and dancers alike to become acquainted with the content and to give ample time for solid programs and clubs to be established. Only time will tell if these Plus One and Plus Two dance plateaus will become popular but the early signs are quite positive on their acceptance.

There are 12 calls on the Plus One Program so an introduction to Plus One dancing can easily be done in a five to six week workshop of two to two and one-half hours. To determine if your group is ready for a Plus One Program, the following questions must be answered.

Do the dancers have enough experience to move into Plus One dancing? Do you have another night to devote to a Plus One Program? Are there enough interested dancers to support such a program? How will this affect your Mainstream club? How well equipped are you to teach and call Plus One calls? Should we introduce one Plus One call per month to our Mainstream club and raise the plateau of dancing? If we raise the Mainstream

club to a Plus One level, how will this affect bringing new graduates into the club?

Think seriously about the program. Once you have made up your mind to go ahead pick a night, if possible, that will least conflict with the club programs in your area.

A good Plus One Workshop/Dance should offer a mixture of newly taught Plus One Basics, Mainstream Basics and lots of dancing practice.

### The Plus One Basics

(Anything) and Roll	Spin Chain the
Diamond Circulate	Gears
Flip the Diamond	Teacup Chain
Pair Off	Trade the Wave
Peel the Top	Triple Scoot
Single Circle to	Triple Trade
Wave	Turn and Left Thru

Here is a suggested six-week program for moving dancers into a Plus One Program.

### First Night of Workshop

- Tip 1 — Mainstream warmup
- Tip 2 — Teach and dance triple trade from two-faced lines end to end
- Tip 3 — Teach and dance diamond circulate
- Tip 4 — Dance for practice and fun
- Tip 5 — Mix and combine triple trade with diamonds
- Tip 6 — Dance for practice and fun

### Second Night of Workshop

- Tip 1 — Warmup based on Mainstream figures
- Tip 2 — Review triple trade
- Tip 3 — Review diamonds
- Tip 4 — Teach and dance flip the diamond
- Tip 5 — Teach and dance spin chain the gears
- Tip 6 — Dance for practice

### Third Night of Workshop

- Tip 1 — Warmup. Include triple trade and diamonds
- Tip 2 — Review flip the diamond and spin chain the gears
- Tip 3 — Dance for practice
- Tip 4 — Teach single circle to a wave
- Tip 5 — Teach peel the top
- Tip 6 — Dance for practice and fun

### Fourth Night of Workshop

- Tip 1 — Warmup using diamonds, flip the diamond and triple trade
- Tip 2 — Dance spin chain the gears and review single circle to a wave
- Tip 3 — Review peel the top
- Tip 4 — Teach trade the wave from left-handed waves only
- Tip 5 — Teach triple scoot
- Tip 6 — Dance for practice and fun

### Fifth Night of Workshop

- Tip 1 — Warmup dancing spin chain the gears, single circle to a wave, diamonds and triple trade
- Tip 2 — Review triple scoot and trade the wave
- Tip 3 — Teach and dance pair off
- Tip 4 — Teach and dance turn and left thru
- Tip 5 — Dance for drill
- Tip 6 — Dance for drill

### Sixth Night of Workshop

Teach only the tea cup chain and use the other figures previously taught throughout the evening. Dance and workshop.

I urge that you continue to call a singing call

each tip and if possible use some of the Plus One Basics in your singing calls.

I don't feel that you must explore All Position Dancing during this introduction to Plus One choreo. I also feel that some of the basics are easily adapted to Plus One APD. Others take a lot of drill and dance discipline and can be quite challenging. These Plus One calls lend themselves to All Position Dancing: diamond circulate, pair off, single circle to a wave, triple scoot.

These require more dancer concentration when using all Position Dancing: flip the diamond, trade the wave, spin chain the gears, peel the top, tea cup chain.

Turn and left thru and roll are limited to one position dancing. I've included some practice figures for use in teaching the Plus One movements.

### Heads square thru four

Swing thru, boys run right  
Girls hinge, diamond circulate  
Boys cast off three quarters  
Boys cross run, wheel and deal  
Dive thru, square thru three quarters  
Left allemande

### Heads square thru four

Swing thru, boys run  
Couples circulate, girls hinge  
Diamond circulate, four boys swing thru  
Boys cast off three quarters  
Boys cross run, girls trade  
Couples circulate  
Boys run, turn thru  
Left allemande

### Heads square thru four

Swing thru, boys run  
Couples hinge, triple trade  
Couples hinge, wheel and deal  
Pass thru, left allemande

### Heads lead right circle to a line

Pass the ocean, girls trade  
Recycle and veer left  
Couples hinge, triple trade  
Couples hinge, wheel and deal  
Star thru, pass thru  
U turn back  
Left allemande

### Heads square thru four

Swing thru, boys run  
Tag the line right  
Couples circulate, boys cross run  
Girls hinge, diamond circulate  
Boys swing thru, flip the diamond  
Scoot back, boys run  
Bend the line  
Right and left thru, cross trail thru  
Left allemande

### Heads right and left thru

Rollaway a half sashay  
Slide thru, single circle to an ocean wave  
Boys trade, boys run and roll to face in  
Girls hinge, center girls trade  
Girls extend to a wave  
Walk and dodge  
Partner trade and roll  
Grand right and left

### Heads lead right, circle to a line

Star thru, pass thru, trade by  
Swing thru, girls fold, peel the top  
Single hinge, eight circulate  
Triple scoot, trade and roll  
Lines up and back  
Star thru, pass thru, trade by  
Left allemande

### Heads spin the top, turn thru

Circle to a line  
Right and left thru  
Dixie style to an ocean wave  
Trade the wave, recycle and veer left  
Couples hinge, triple trade  
Couples hinge, wheel and deal  
Pass thru, trade by  
Left allemande

### Heads lead right, circle to a line

Pass the ocean, eight circulate  
Spin chain the gears  
Scoot back, boys run, bend the line  
Swing thru, turn and left thru  
Dixie style to a wave  
Boys cross run, eight circulate  
Girls trade, recycle  
Left allemande

### Heads lead right, circle to a line

Pair off, cloverleaf  
Double pass thru, centers in  
Cast off three quarters  
Cross trail thru  
Left allemande

Plus One dancing can be lots of fun and provide for the eager dancer the opportunity to become familiar with some additions to his square dance vocabulary that will expand the available choreography into a most interesting dance program.

## The PLUS TWO PROGRAM

THE CONCEPT BEHIND the CALLERLAB Plateau Program is to provide for the interested and capable dancer the opportunity to expand his vocabulary and variety of choreography. A good foundation of Mainstream and Plus I dancing should be imperative before dancers get involved with a Plus II workshop. It is my feeling that dancers should not attempt Plus II workshopping until they have completed three years of dancing or are dancing two to three times a week and have progressed quite rapidly and easily into choreography.

Here are the movements in the Plus II program:

All 8 Spin	Explode the Wave
the Top	Follow Your Neighbor
All 8 Swing Thru	(and Spread)
Anything and Spread	Load the Boat
Crossfire	Relay the Deucey
Curley Cross	Remark the Thar
Dixie Grand	Swap Around

I feel it takes a ten to twelve week program to introduce and dance the 12 Plus II calls. Developing the dancers to respond smoothly to the calls when mixed with Mainstream and Plus I calls is my goal. I don't present every possible APD position — but concentrate on smooth dancing combinations. Some figures are explored to a greater degree than others. I personally don't feel it is necessary to "challenge" the Plus II list for the dancers to enjoy the variety of additional vocabulary — let them enjoy dancing the material and once your Plus II club is formed you can explore one basic APD every few weeks to expand the dancers knowledge. Remember that it is often more difficult to do a basic from an APD concept than to work with a "new call" in standard position. My usual evolution is to start with a



standard formation. For example, when learning Follow Your Neighbor and Spread: (1) consider standard position to be a Box 1-4, touch a quarter, boys facing in, girls facing out; (2) after they master the action Box 1-4, touch a quarter scoot back, girls facing in, boys out; (3) basic Box 1-4 waves, boys and girls facing in-out.

Each formation requires some walk thrus and helpful cues until the dancer feels confident that he can respond to the action based upon his facing direction.

Working with a 10-week introduction to Plus II program: The first two weeks of the program I spend a lot of time reviewing by calling Plus I calls and teach two calls each night. From the third week on I teach only one new call each night and provide lots of opportunity to dance and practice for enjoyment.

#### First Night:

- Tip 1: Warm up patter based upon Mainstream and some Plus I calls
- Tip 2: Teach follow your neighbor and follow your neighbor and spread from standard position — boys facing in — girls out (dance practice)
- Tip 3: Dancing combinations using follow your neighbor and spread
- Tip 4: Teach remake the thar
- Tip 5: Introduce follow your neighbor (and spread) with girls facing in, boys facing out
- Tip 6: Dance the new calls in simple and short combinations — strive for 10 per cent success by *all* dancers.

#### Second Night:

- Tip 1: Warm up — Plus I material
- Tip 2: Review follow your neighbor
- Tip 3: Review remake the thar
- Tip 4: Teach and dance explode the wave
- Tip 5: Teach and dance anything and spread
  1. Wheel and deal and spread
  2. Ferris wheel and spread
  3. Star thrus and spread
- Tip 6: Review by calling simple patterns combining the Plus II calls taught with Mainstream and Plus I basics. Short combination — strive for 100 per cent success by the dancers

#### Third Night:

- Tip 1: Warm up using follow your neighbor (and spread) and remake the thar
- Tip 2: Continue with the APD concept using follow your neighbor and spread
- Tip 3: Review explode the wave and some spread combinations
- Tip 4: Teach and dance relay the deucey — basic formation of standard waves
- Tip 5: Dance relay the deucey in combinations
- Tip 6: Dance tip with simple patterns using the Plus II calls introduced in the three nights. Keep the combinations simple on this last tip — strive for 100 percent dancer success

#### Fourth Night:

- Tip 1: Warm up using neighbor figures, explode the wave, remake the thar and spread figures. Use good judgment here — the calls could pile up on the dancers
- Tip 2: Review the areas that seemed to be

- troublesome in Tip I — be patient
- Tip 3: Review and dance relay the deucey
- Tip 4: Teach and dance load the boat — basic formation
- Tip 5: Dance for practice and enjoyment
- Tip 6: Dance for practice and enjoyment

#### Fifth Night:

- Tip 1: Warm up
- Tip 2: Review of trouble spots observed in Tip 1
- Tip 3: Review load the boat
- Tip 4: Teach and dance all eight spin the top
- Tip 5: Review relay the deucey and dance for practice
- Tip 6: Dance for practice and enjoyment

#### Sixth Night:

- Tip 1: Warm Up
- Tip 2: Review any rough spots
- Tip 3: Review all eight spin the top and call Plus II basics
- Tip 4: Teach and dance crossfire
- Tip 5: Dance load the boat and other Plus II calls
- Tip 6: Dance for practice and enjoyment

#### Seventh Night:

- Tip 1: Warm up tip
- Tip 2: Review all Plus II calls from night one through five by calling. Stop and touch on rough edges
- Tip 3: Review crossfire
- Tip 4: Teach and dance dixie grand
- Tip 5 and 6: Dance for practice and fun using crossfire and load the boat as the feature calls

#### Eighth Night:

- Tip 1: Warm up
- Tip 2: Review by dancing calls from lesson 1-6 — smooth out the rough edges
- Tip 3: Review dixie grand
- Tip 4: Teach and dance curley cross
- Tip 5 and 6: Dance for practice and enjoyment

#### Ninth Night:

- Tip 1: Warm up
- Tip 2: Review curley cross
- Tip 3: Dance a lot of relay the deucey — neighbors and load the boat
- Tip 4: Teach and dance swap around
- Tip 5: Dance featuring remake the thar, explode the wave, curley cross
- Tip 6: Dance for fun and practice

#### Tenth Night:

- Tip 1: Warm up
- Tip 2: Smooth out tip
- Tip 3: Review swap around
- Tip 4: Teach and dance all eight swing thru
- Tip 5: Dance for practice
- Tip 6: Dance for practice

The above 10-week program could stretch out to 12-15 weeks. Go slowly, teach and demonstrate each basic deliberately. Dancers will remember the 12 calls only with lots of review and practice. Each week as you progress be certain to allow for the calls taught in preceeding weeks to be danced — not once but many times. I urge you not to "stack" the Plus II calls too early in the workshop. Blend the Plus II calls with Mainstream and Plus I calls one at a time until the reaction is good before stacking. *Develop dancers — don't just teach figures.*

Here are some dance examples for the in-

troduction of the 12 Plus II movements. For basic understanding, see the SIOASDS Plus II Handbook (SQUARE DANCING, December, 1978).



#### REMAKE THE THAR

Walk all around the left hand lady  
Partner left, allemande thar  
Men back up, remake the thar  
Remake the thar, slip the clutch  
Left allemande

Allemande left, allemande thar  
Forward two and star  
Remake the thar, remake the thar  
Shoot the star, full turn  
Pull mother by, left allemande

Allemande left, allemande thar  
Forward two and star, shoot the star  
Full turn, mother right  
A wrong way thar, remake the thar  
Remake the thar, shoot the star  
Left allemande

#### FOLLOW YOUR NEIGHBOR

Box 1-4  
Touch a quarter, follow your neighbor  
Boys cross run, swing thru, boys run  
Bend the line, square thru three quarters  
Left allemande

Box 1-4  
Touch a quarter, follow your neighbor  
Trade the wave, swing thru  
Boys run, wheel and deal  
Pass to the center, square thru three quarters  
Left allemande

Box 1-4  
Touch a quarter, split circulate  
Follow your neighbor, girls cross run  
Boys trade, boys run, wheel and deal  
Pass to the center, square thru three quarters  
Left allemande

#### FOLLOW YOUR NEIGHBOR AND SPREAD

Box 1-4  
Touch a quarter, follow your neighbor and spread  
Girls trade, recycle, veer left  
Ferris wheel, centers pass thru  
Left allemande

Box 1-4  
Touch a quarter, scoot back  
Follow your neighbor and spread, boys run  
Bend the line, pass thru  
Tag the line, centers in  
Cast off three quarters, left allemande

#### EXPLODE THE WAVE

Box 1-4  
Do sa do to a wave  
Explode the wave, bend the line  
Pass the ocean, explode the wave, partner trade  
Slide thru, left allemande

Box 1-4  
Swing thru, explode the wave  
Girls run, split circulate  
Follow your neighbor, left allemande

1P2P  
Pass thru, wheel and deal  
Centers do sa do to a wave, explode the wave  
Cloverleaf, new centers pass the ocean  
Explode the wave, swing thru  
Boys run, bend the line  
Crosstrail thru, left allemande

### ANYTHING AND SPREAD

Wheel and deal and spread — 1P2P  
Pass thru, wheel and deal and spread  
Star thru, double pass thru, cloverleaf  
Zoom, swing thru, turn thru  
Left allemande

Ferris wheel and spread — Box 1-4  
Swing thru, boys run  
Ferris wheel and spread  
Centers square thru four, ends slide thru  
Right and left thru, dive thru  
Square thru three quarters, left allemande

Star thru and spread  
Heads star thru and spread  
Star thru, centers pass thru  
Left allemande

### RELAY THE DEUCEY

Relay the deucey is a big zero figure from any make up of parallel ocean waves.

Box 1-4  
Relay the deucey, scoot back, boys run  
Bend the line, square thru three quarters  
Left allemande

1P2P  
Right and left thru  
Dixie style to a wave, trade the wave  
Relay the deucey, swing thru  
Boys run, bend the line  
Crosstrail thru, left allemande

### LOAD THE BOAT

1P2P  
Load the boat  
Square thru three quarters  
Left allemande

1P2P  
Pass thru, bend the line, load the boat  
Pass thru, left allemande

Box 1-4  
Star thru, pass thru  
Bend the line, load the boat  
Left allemande

1P2P  
Right and left thru, rollaway  
Load the boat, grand right and left

1P2P  
Rollaway a half sashay, load the boat  
Square thru, on the third hand grand  
Right and left

### ALL EIGHT SPIN THE TOP

Allemande left, all eight spin the top  
Box the gnat, grand right and left

Allemande left, all eight spin the top  
Eight spin the top, turn thru  
Left allemande

### CROSSFIRE

Box 1-4  
Swing thru, boys run  
Crossfire, girls run, swing thru  
Girls trade, recycle, left allemande

Box 1-4  
Star thru, pass thru, bend the line  
Swing thru, boys run, crossfire  
Walk and dodge, partner trade  
Star thru, dive thru  
Square thru three quarters, left allemande

1P2P  
Pass thru, wheel and deal  
Center four right and left thru, veer left  
Centers crossfire, walk and dodge  
Swing thru, turn thru, left allemande

### DIXIE GRAND

Heads star thru, substitute  
Dixie grand, left allemande

Four ladies chain, heads rollaway  
Half sashay, circle left, reverse back  
Single file, men U turn back  
Dixie grand, left allemande

### CURLY CROSS

Heads curly cross, do sa do  
Swing thru, scoot back, boys run  
Left allemande

1P2P  
Pass thru, wheel and deal  
Centers curly cross, separate around one  
To a line, star thru  
Pass to the center, square thru three quarters  
Left allemande

### SWAP AROUND

Heads swap around  
Separate around one to a line  
Center four swap around, centers run  
Lines up and back, star thru, trade by  
Left allemande

1P2P  
Pass thru, wheel and deal  
Centers swap around, left allemande

### ALL EIGHT SWING THRU

Allemande left, partner right  
Wrong way thar, men back up  
All eight swing thru, all eight swing thru  
Shoot the star left allemande

The question of singing calls during workshop always comes up. I urge that you use singing calls as part of your program. Incorporate the Plus II calls into your singing calls, not every tip, but several times during the evening. Allow for some of the singing calls to be "rest" periods of relaxed dancing to balance off the workshop portions.

For additional drill material and indepth exploration of the Plus I and II basics subscribe to the monthly NOTES FOR CALLERS by Jack Lasry, 1513 North 46th Avenue, Hollywood, Florida 33021.

*EDITOR'S NOTE: These quarterly selections reflect a particular period in time. CALLERLAB suggests as many as 8 of these quarterly selections in any twelve months period and each year they pare the number down in size so that the list is continually changing.*

### FOLLOW YOUR NEIGHBOR

Heads square thru four (Box 1-4)  
Touch a quarter  
Follow your neighbor  
Left allemande

Box 1-4  
Touch a quarter, curlique  
Follow your neighbor  
Boys cross run, recycle  
Left allemande

Box 1-4  
Curlique, follow your neighbor  
Boys cross run, girls trade  
Swing thru, boys run  
Dive thru, square thru three quarters  
Left allemande

Box 1-4  
Curlique, follow your neighbor  
Boys cross run, boys circulate  
Girls trade, girls run  
Bend the line, slide thru  
Left allemande

(Girls facing in, boys facing out)  
Box 1-4  
Touch a quarter, split circulate  
Follow your neighbor, girls run  
Wheel and deal, dive thru  
Square thru three quarters  
Left allemande

Box 1-4  
Right and left thru  
Rollaway a half sashay  
Curlique, follow your neighbor  
Girls cross run, boys run  
Dive thru  
Square thru three quarters  
Left allemande

(Basic setup for Follow Your Neighbor and Spread)  
Box 1-4, touch a quarter  
Follow your neighbor and spread  
Girls trade, recycle  
Dive thru, square thru three quarters  
Left allemande

Heads lead right, circle to a line (1P2P)  
Half square thru, trade by  
Touch a quarter  
Follow your neighbor and spread  
Girls trade, swing thru, boys run  
Bend the line, square thru four  
Trade by, curlique  
Follow your neighbor and spread  
Swing thru, boys trade, turn thru  
Left allemande

1P2P  
Pass thru, boys run right  
Follow your neighbor and spread  
Girls trade, swing thru  
Turn thru, left allemande

Box 1-4  
Touch a quarter  
Split circulate, scoot back  
Follow your neighbor and spread  
Recycle, left allemande

(Girls facing in, boys facing out)  
Box 1-4  
Touch a quarter, split circulate  
Follow your neighbor and spread  
Boys run, wheel and deal  
Left allemande

Box 1-4  
Touch a quarter, split circulate  
Follow your neighbor and spread  
Boys trade, boys run  
Bend the line, star thru  
Dive thru, square thru three quarters  
Left allemande

1P2P  
Pass thru, bend the line  
Slide thru, touch a quarter  
Scoot back  
Follow your neighbor and spread  
Grand right and left

(From All Position Concept)  
Box 1-4  
Do sa do to an ocean wave  
Follow your neighbor and spread  
Boys run, square thru three quarters  
Left allemande

Box 1-4  
Do sa do to an ocean wave  
Follow your neighbor and spread  
Boys run, pass thru  
Tag the line, centers in  
Cast off three quarters  
Left allemande



(Drill from all positions)

Box 1-4

Do sa do to an ocean wave  
Follow your neighbor and spread  
Follow your neighbor and spread  
Follow your neighbor and spread  
Follow your neighbor and spread  
Girls run, bend the line  
Left allemande

## PING PONG CIRCULATE

Heads pass the ocean  
Ping pong circulate  
Extend to a wave, swing thru  
Boys run, half tag trade and roll  
Left allemande

Heads pass the ocean  
Ping pong circulate twice  
Centers recycle, pass thru  
Swing thru, boys run  
Bend the line, crosstrail thru  
Left allemande

Heads pass the ocean  
Ping pong circulate  
Swing thru, ping pong circulate  
Extend to a wave, split circulate  
Boys run, couples circulate  
Wheel and deal  
Square thru three quarters  
Left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers do sa do to a wave  
Ping pong circulate  
Centers swing thru, turn thru  
Left allemande

Heads pass thru around one to a line  
Pass thru, wheel and deal  
Girls do sa do to a wave  
Ping pong circulate  
Boys swing thru  
Boys extend to a wave, boys fold  
Girls square thru three quarters  
All star thru, couples circulate  
Bend the line, crosstrail thru  
Left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers do sa do to a wave  
Ping pong circulate  
Centers hinge a quarter  
Walk and dodge  
Separate around one to a line  
Star thru, zoom  
Square thru three quarters  
Left allemande

These two figures use both trade the wave and ping pong circulate.

One and three right and left thru  
Dixie style to a wave  
Trade the wave, ping pong circulate  
Extend to a wave, girls run  
Wheel and deal, turn thru  
Left allemande

Heads pass thru  
Around one to a line  
Center four right and left thru  
Dixie style to a wave  
Trade the wave while the ends star thru  
Ping pong circulate  
In the wave recycle  
Centers pass thru, swing thru  
Boys trade, boys run  
Bend the line, slide thru  
Left allemande

## SCOOT AND SPLIT

Heads square thru, step to a wave  
Scoot back, boys run  
Bend the line, square thru three quarters  
Left allemande

Heads square thru (Box 1-4)  
Do sa do to an ocean wave  
Scoot back, girls circulate  
Boys trade, boys run  
Wheel and deal, pass thru  
Left allemande

Heads square thru (Box 1-4)  
Step to an ocean wave  
Split circulate, centers trade  
Boys run, right and left thru  
Dixie style to an ocean wave  
Boys cross run, girls trade  
(Back to Box 1-4 wave once again)

Heads lead right circle to a line (1P2P)  
Pass the ocean, split circulate  
Centers trade, boys run  
Right and left thru  
Flutter wheel, cross trail  
Left allemande

Heads square thru (Box 1-4)  
Step to an ocean wave  
Split circulate, scoot back  
Centers trade, split circulate  
Scoot back, boys run  
Slide thru, left allemande

## SINGLE CIRCLE

Heads square thru  
Single circle to a wave  
Boys trade, boys run  
Wheel and deal  
Left allemande

Heads square thru, swing thru  
Boys run, boys fold  
Single circle to a wave  
Recycle, left allemande

Heads square thru, swing thru  
Boys run, tag the line right  
Girls fold  
Single circle to a wave  
Boys trade, boys run  
Bend the line, slide thru  
Left allemande

Heads lead right circle to a line  
Star thru, pass thru, boys fold  
Single circle to a column  
Eight circulate, boys run  
Trade by, left allemande

## STROLL AND CYCLE

Be sure that the centers of the two-faced line in the center have their hands joined when the two-faced line is formed. It is also suggested that callers say "hook four in line," as the girls in the center must trade and if the hands are not joined the tendency is to move ahead without first doing the trade.

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, cloverleaf  
Centers do sa do to a wave  
Girls trade, girls run  
Tag the line right  
Stroll and cycle  
Half tag, scoot back  
Boys run, left allemande

Heads slide thru, swing thru  
Boys run, stroll and cycle  
Bend the line, right and left thru  
Slide thru, left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers swing thru, boys run  
Stroll and cycle  
Couples circulate, wheel and deal  
Square thru three quarters  
Left allemande

Heads pass the ocean  
Recycle and veer left  
Stroll and cycle, wheel and deal  
Pass thru, trade by  
Square thru three quarters  
Left allemande

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers right and left thru  
Veer left, stroll and cycle  
Couples circulate, wheel and deal  
Square thru three quarters  
Left allemande

Heads pass the ocean  
Girls trade, recycle, veer left  
Stroll and cycle, half tag  
Split circulate, boys run  
Slide thru, left allemande

These additional ways to set up the starting formation for Stroll and Cycle also come from Jack.

Heads pass the ocean  
Recycle and veer left  
Hook four in line

Heads pass the ocean, girls trade  
Recycle, veer left

Heads square thru four  
Swing thru, boys run  
Ferris wheel, centers veer left

Heads lead right, circle to a line  
Pass thru, wheel and deal  
Centers right and left thru  
Veer left

Heads pass the ocean, girls trade  
Girls run, tag the line right

## TRACK II

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, track II  
Girls trade, swing thru  
Boys run, wheel and deal  
Star thru, cross trail  
Left allemande

Heads cross trail around one to a line  
Pass thru, wheel and deal  
Double pass thru, track II  
Swing thru, boys run  
Bend the line, star thru  
Left allemande

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, track II  
Swing thru, girls circulate  
Boys trade, boys run  
Bend the line, pass thru  
Wheel and deal, zoom  
Square thru three quarters  
Left allemande

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, track II  
 Boys circulate, recycle  
 Pass thru, trade by  
 Left allemande

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, track II  
 Recycle, box the gnat  
 Grand right and left

Sides rollaway half sashay  
 Heads square thru four  
 Swing thru, boys run  
 Pass thru, wheel and deal  
 Double pass thru  
 Track II, girls trade  
 Recycle, square thru three quarters  
 Trade by, left allemande

Heads pass thru around one to a line  
 Pass thru, tag the line  
 Track II, swing thru  
 Boys run, half tag trade and roll  
 Left allemande

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, track II  
 Girls trade, swing thru  
 Spin the top, curlique  
 Eight circulate, boys run  
 Left allemande

#### TRADE THE WAVE

Heads lead right, circle to a line  
 Right and left thru, dixie style to a wave  
 Trade the wave, swing thru, boys run  
 Bend the line, cross trail  
 Left allemande

Heads lead right, circle to a line  
 Right and left thru  
 Dixie style to a wave  
 Girls circulate, boys trade  
 Trade the wave, girls trade  
 Recycle, left allemande

Heads lead right, circle to a line  
 Square thru three quarters, courtesy turn  
 Dixie style to a wave  
 Boys trade, trade the wave  
 Swing thru, boys trade, turn thru  
 Left allemande

Heads square thru four  
 Do sa do to a wave  
 Trade the wave, boys trade  
 Boys cross run, girls trade  
 Recycle, left allemande

Heads square thru four  
 Right and left thru  
 Do sa do to a wave  
 Trade the wave  
 Left allemande

Heads square thru four  
 Do sa do to a wave  
 Eight circulate, trade the wave  
 Boys cross run, recycle  
 Square thru three quarters  
 Trade by, left allemande

Heads lead right, circle to a line  
 Pass thru, girls run left  
 Trade the wave, scoot back  
 Boys run, left allemande

#### MIXTURE FROM JACK

Heads lead right circle to a line  
 Right and left thru  
 Dixie style to an ocean wave  
 Boys cross run, boys circulate  
 Girls trade, recycle  
 Dive thru  
 Square thru three quarters  
 Left allemande

Heads lead right circle to a line  
 Pass thru, tag the line  
 Cloverleaf, double pass thru  
 Centers in cast off three quarters  
 Star thru, left allemande

Heads square thru  
 Step to an ocean wave  
 Scoot back, girls circulate  
 Boys trade  
 Spin the top to an eight hand wave  
 Grand swing thru  
 Boys run, bend the line  
 Square thru three quarters  
 Trade by, left allemande

Heads square thru  
 Do sa do to a wave  
 Eight circulate, recycle  
 Spin chain thru  
 Girls circulate one spot  
 Boys run, wheel and deal  
 Left allemande

Heads lead right circle to a line  
 Pass the ocean  
 Scoot back, boys trade  
 Boys run, tag the line  
 Cloverleaf  
 On a double track dixie style to a wave  
 Girls circulate, boys trade  
 Boys cross run  
 Swing thru, boys run  
 Half tag trade and roll  
 Left allemande

Heads lead right circle to a line  
 Curlique, eight circulate  
 Boys run, swing thru  
 Girls circulate, boys trade  
 Scoot back, girls trade  
 Recycle, square thru three quarters  
 Left allemande

Heads lead right circle to a line  
 Right and left thru  
 Pass the ocean, boys circulate  
 Girls trade, recycle, dive thru  
 Square thru three quarters  
 Left allemande

Heads square thru, swing thru  
 Boys run, California twirl  
 Boys trade, bend the line  
 Star thru, dive thru  
 Square thru three quarters  
 Left allemande

Heads square thru, swing thru  
 Boys run, California twirl  
 Boys trade, couples circulate  
 Wheel and deal, slide thru  
 Square thru three quarters  
 Courtesy turn  
 Dixie style to an ocean wave  
 Left allemande

Heads pass thru around one to a line  
 Lines pass thru, wheel and deal  
 On a double track dixie style to a wave  
 Boys cross run, girls trade  
 Recycle, left allemande

Heads lead right circle to a line  
 Pass thru, tag the line in  
 Centers square thru four  
 Ends star thru  
 Centers in cast off three quarters  
 Centers square thru four  
 Ends slide thru, pass thru  
 Left allemande

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, peel off  
 Pass thru, tag the line right  
 Wheel and deal, curlique  
 Girls circulate, boys trade  
 Boys run, bend the line  
 Star thru, pass thru  
 Trade by, left allemande

Heads lead right circle to a line  
 Center four square thru  
 Ends star thru, swing thru  
 Scoot back, balance  
 Boys trade, star thru  
 Left allemande

Heads lead right circle to a line  
 Touch a quarter (or curlique)  
 Eight circulate once and a half  
 Center six trade and roll  
 Left allemande

Heads cross trail around one to a line  
 Pass the ocean, eight circulate  
 Swing thru, scoot back  
 Recycle, left allemande

Heads square thru four hands  
 Touch a quarter  
 Walk and dodge, chase right  
 Boys run, pass thru  
 Wheel and deal  
 Double pass thru  
 Track II, girls trade  
 Recycle, left allemande

*EDITOR'S NOTE: At this point Jack Lasry's articles were augmented by other authors. Coming from many locations these leaders selected topics which were particularly important to them and their own area. Interestingly enough there has been little duplication of subject matter which indicates that there are many topics of concern among callers and teachers in the activity today. The following articles appeared during the 1978-79 issues.*

## PRINCIPLES OF APD AFTER THE BASIC 1-38 PROGRAM

*By Gordon Blaum, Miami, Florida*

### This Month's Contributor

The name of Gordon Blaum is a familiar one to square dance callers. Long a leader in the field of calling, Gordon has contributed his ideas on choreography and limitless dance material over a span of many years and his thoughts relative to the basics go far beyond just the surface possibilities. Gordon is a member of CALLERLAB and continues to be an enthusiastic supporter of sensible choreography. His thoughts here will prove valuable.

**I**PRESENT the basic program in standard position for all 38 basics before I go into All Position Dancing. This generally takes 11 or 12 weeks for a 2-1/2 hour class. The total

number of sessions will depend upon the ability of the class to absorb the material. After a standard position bend the line, I present the following call:

#### MIXED BEND THE LINE

1P2P Roll away with a half sashay  
Pass thru, bend the line  
Center four right and left thru  
Roll a half sashay, forward eight and back  
Pass thru, bend the line  
Center four box the gnat  
Square thru three quarters  
Ends pass thru  
Everybody U turn back  
Cross trail thru, left allemande

My next APD will cover cross trail from a half sashayed and same sex position. Do remember these dances are presented in teaching progression, i.e. the order of difficulty.

Heads half sashay, go up and back  
Cross trail thru go around two  
Hook on the end of the line  
Forward eight and back  
Box the gnat, right and left thru  
Star thru, dive thru  
Square thru three quarters  
Left allemande

Head couples half sashay  
Circle eight  
Four boys go up and back  
Cross trail thru, separate around two  
Circle up eight  
Four girls go up and back  
Cross trail thru, go around two  
Circle up eight  
Four boys go up and back  
Cross trail thru go around two  
Into the middle, U turn back  
Swing your partner and promenade  
Don't slow down, heads wheel around  
Cross trail thru  
Allemande left

More time may be spent on the APD of square thru. Some of the dance routines which I have submitted may be referred to as a dance, others may be considered as drill work.

#### PICK UP YOUR CORNER

Head couples square thru four hands  
Make a right hand star with the outside pair  
Go once around, heads star left in the middle  
Pick up your corner star promenade  
Back right out and circle to the left  
Four boys go forward and back  
Square thru four hands  
Swing your corner, promenade  
(original corner)

#### MAKE LINES OF FOUR

Head men and your corner go up and back  
Square thru four hands  
Split those two, make a line of four (1P2P)

Heads square thru four hands around  
Square thru with the outside pair  
Go four hands around, bend the line  
Rollaway with a half sashay  
Allemande left

Heads star thru, California twirl  
Square thru four hands around  
Bend the line, two ladies chain  
Right and left thru, end two ladies  
Chain diagonally across the square  
Forward eight and back from there  
Star thru, pass thru  
Left allemande

Head couples do a half sashay  
Square thru four hands around  
Split the sides, around one to a line  
Forward eight and back  
Pass thru, bend the line  
Pass thru, bend the line  
Star thru  
Square thru three quarters  
Left allemande

Heads pass thru, U turn back  
Star thru, right and left thru  
Rollaway with a half sashay  
Square thru four hands around  
U turn back, square thru three quarters  
Allemande left

Heads right and left thru  
Rollaway a half sashay  
Star thru, square thru four hands  
Check your line facing out  
Make a U turn back  
Then square thru  
Go four hands, look for mother  
Do a right and left grand

I am now approaching the last basic (#38) of the Basic Program. Make sure that you use wheel around frequently in your Basic Program so that the dancers will execute it promptly before you decide to teach couples backtrack; otherwise the dancers will be confused when they try to separate the two basic calls.

Allemande left, promenade don't slow down  
Head couples backtrack  
Gents square thru four hands around  
Girls face the boys, everybody swing  
Promenade your own little maid

This dance has APD mixed sex square thru with backtrack.

Head ladies chain to the right  
Side couples right and left thru  
Everybody promenade don't slow down  
Head couples backtrack  
Square thru four hands  
Gents square thru three quarters  
Girls turn back  
Everybody swing your maid  
Promenade

Let's see if the dancers can separate the wheel around from the backtrack . . .

Promenade, don't slow down  
Head two couples backtrack  
Square thru three quarters  
Bend the line  
Girls square thru four hands  
Boys face your maid  
Swing her and promenade  
Just keep on going, don't slow down  
Heads wheel around, star thru  
Dive thru, pass thru  
Square thru four hands  
Make a U turn back  
Center four do a right and left thru  
Forward eight and back with you  
Square thru three quarters  
U turn back, left allemande

This is a good time to introduce a fun gimmick . . .

Heads half sashay, go forward and back  
Cross trail thru go around one make a line  
Forward eight and back, pass thru  
Bend the line  
Center four do a right and left thru

Just the boys rollaway a half sashay  
Just the girls rollaway a half sashay  
Center four rollaway a half sashay  
Everybody rollaway a half sashay  
Allemande left

Please remember that all the calls which I have submitted should be called with the head couples active and repeated with the side couples active.

Have fun! Keep them dancing. . .

## FLOOR CONTROL

by Curley Custer, Hagerstown, Maryland

AS A CALLER TRAVELING the square dance circuit and also for my home programs, I find that I am constantly thinking about being in control of my dance from beginning to end.

In planning an evening's program, many things go through my mind days, weeks or even months ahead of my calling date. If the dance is being held in an area in which I have previously called, I will be refreshing my mind as to dance location, time of dance, and commitments, if any, ahead of the dance. I will be thinking about the type of hall and possibly about how to place my equipment in the hall to get the best possible results with sound. Also, I will be thinking about the level which I will be expected to call. Above all I will try to plan a program which will be fun for all attending my dance, whether it be a local club, a brand new area or an area in which I frequently call. This is really the beginning of floor control.

I will choose a piece of music such as "Golden Slippers," (Kalo) which has a good first beat and a good clean off beat while the dancers are squaring up. I do not let anybody rush me into starting the dance until I have checked my tempo and I have spotted several squares for direction and location, regardless of what level dance I am calling. I always begin with some basic memory patterns which I am sure will work. This gives me a chance to adjust music and sound and to relax and get into my dance comfortably.

Heads square thru (Box 1-4) four  
Do sa do, swing thru, boys run  
Wheel and deal, right and left thru  
Dive thru, square thru three  
Allemande left

I follow with a right and left grand, meet partner and promenade, then

One and three wheel around, pass thru  
U turn back, box the gnat  
Right and left thru, cross trail thru  
Corner allemande left

I follow with a right and left grand, meet partner and promenade. I repeat the above but change the pattern a bit.

One and three wheel around, pass thru  
U turn back, box the gnat  
Right and left thru, slide thru  
Pass thru, allemande left

I will then have the sides do a basic memory pattern which I am certain will work.



**Sides square thru four (Box 1-4)**  
**Do sa do, swing thru, boys run**  
**Couples circulate, wheel and deal**  
**Pass thru, trade by, allemande left**

I follow with a right and left grand to a promenade.

**One and three wheel around**  
**Right and left thru, half square thru**  
**U turn back, right and left grand**  
**Meet partner and promenade home**

## PICTURES PICTURES PICTURES

It's one thing to read an article descriptive of square dance choreography, it's quite another to see the dances as they might appear to the caller/teacher. For this reason SQUARE DANCING Magazine utilizes both photographs and diagrams in every issue to better describe what is happening. We find that these special features which appear in every issue of the magazine are just as helpful to the dancer as they are to the caller.

These are basic patterns which I know will work and I will continue with a few others such as these in the patter portion of the tip.

At this point the dancers are beginning to dance and flow to the music. I then use a good singing call with excellent music such as "The Best Things in Life Are Free" (Windsor). My floor control is now beginning to work as I get into my dance.

With the singing I will start:

**Join hands, circle to the left**  
**All the way around you go**  
**Allemande left your corner, do sa do your own**  
**Men star left one time, get back home**  
**Do a do sa do and an old left allemande**  
**Come back home, swing and promenade**  
**Love is free for everyone**  
**The best things in life are free**

The dancers will sing along with the cue lines. Now I do the first two choruses exactly the same.

**Heads promenade halfway around**  
**Down the middle do a right and left thru**  
**Star thru, pass thru, do sa do**  
**Right and left thru, dive thru**  
**Pass thru, swing your corner girl**  
**Left allemande, come back and promenade**  
 (sing cue lines)

For the middle break, I have:

**Sides face, grand square**

At the reverse point I have:

**Four ladies chain, four ladies chain back**  
**Heads face, grand square and promenade**  
 (this brings a few smiles and laughs)

For the third chorus I have:

**Heads promenade one half**  
**Down the middle do a right and left thru**  
**Star thru, pass thru, do sa do**  
**Right and left thru, then dive thru**  
**Pass thru, swing thru**  
**Boys trade, swing corner and promenade**  
 (by this time the dancers are beginning to relax along with me and my floor control is working.)

For the fourth chorus I change my start from the promenade one half to a square thru.

**Sides square thru four**

Then use any standard 64 figure for this chorus. This gets their attention and more smiles and I now have my floor control.

In conclusion, I adjust my choreography to the floor level throughout the dance on both patter and singing calls, keeping in mind that fun is foremost. A few other patterns I use are:

**Lines of four, pass thru**  
**Cast off three quarters, right and left thru**  
**Pass thru, cast off one quarter**  
**California twirl, pass thru**  
**Cast off two quarters, pass thru**  
**Cast off three quarters, cross trail**

**Lines of four, slide thru, swing thru**  
**Boys run, half tag the line, trade**  
**Roll, U turn back, right and left grand**

**Lines of four with corner**  
**One and three wheel around, pass thru**  
**U turn back, slide thru**  
**U turn back, slide thru**  
**U turn back, pass thru**  
**U turn back, slide thru, allemande left**

Be careful with this one:

**Sides face, grand square**  
**Go five counts (you are in lines of four)**  
**Right and left thru**  
**Slide thru, allemande left**

## Variety with "SETUPS" and "GETOUTS" from LINES OF FOUR

by Orphie Easson, St. Catharines, Ontario

THERE ARE SO MANY WAYS to give variety and excitement to a dance program. Each caller has familiar patterns he uses to move the dancers through each dance. When dancing to another caller, I find myself concentrating on the pattern — the structure of the dance — more so than on the basic movements being called. No two callers structure their dance in the same way. Never can I be absolutely certain that I have figured out just when we will switch from waves to lines or from stars to circles.

Such is the variety each caller adds to the square dance picture. Each caller's preference for moving the dancers through the same basics but in such different patterns and combinations is what makes both calling and dancing so interesting and exciting.

Callers are always encouraged to give the dancers greater variety and often when working with limited basics it is a real challenge to create a dance where each tip is different, even when the basics must be repeated often to stay within the limit of the level being programmed.

Some callers start most of their calls with the dancers in lines of four and put the dancers back into lines to resolve the square to a left allemande. In note services we see "1P2P" lines and know this means parallel lines facing in with man number one on the left end of a line and his partner on his right. Man number two is in the same line with his partner. The dancers are "in sequence" or in the order they were in when squared up.

The following are examples of forming lines

which are in sequence and in which each man has his own partner.

**Heads lead right and circle four**  
**Head man break to a line of four**

**Promenade, heads wheel around**

**Heads square thru, swing thru**  
**Ends circulate, centers trade**  
**Centers run, bend the line**

**Heads right and left thru, flutter wheel**  
**Star thru, pass thru**  
**Circle four to a line**

**Head man and corner forward and back**  
**Square thru four hands**  
**Split the outside two, make a line of four**

**Heads square thru, spin chain thru**  
**Girls double circulate, men run**  
**Bend the line**

**Heads lead right, circle four to a line**  
**Pass thru, wheel and deal**  
**Centers pass thru, swing thru**  
**Boys run, bend the line**

**Heads lead right circle to a line**  
**Pass thru, wheel and deal**  
**Centers right and left thru, pass thru**  
**Right and left thru, swing thru**  
**Boys run, bend the line**

**Heads curlique, walk and dodge**  
**Curlique, walk and dodge**

**Heads pass the ocean, girls trade**  
**Extend, swing thru, boys run**  
**Bend the line**

These are quite easy ways to make and resolve standards. Now the variety comes by working out similar ways of setting up lines with corner, opposite and right hand ladies and "getouts" from each situation. Above are ten examples. Create similar setups with each lady in the square and you have 40 ways to form standard lines.

Here are basic ways of resolving 1P2P lines.

**Star thru, square thru three hands**  
**Left allemande**

**Right and left thru, cross trail**  
**Left allemande**

**Right and left thru, pass thru**  
**Partner trade, left allemande**

**Pass thru, partner trade**  
**Right and left thru, flutter wheel**  
**Sweep one quarter, pass thru**  
**Left allemande**

**Curlique, all eight circulate**  
**Boys run, left allemande**

**Pass the ocean, swing thru**  
**Girls circulate, boys trade, boys run**  
**Bend the line, slide thru**  
**Left allemande**

**Curlique, coordinate**  
**Bend the line**  
**Star thru, dive thru**  
**Square thru three hands**  
**Left allemande**

**Pass thru, wheel and deal**  
**Centers swing thru, turn thru**  
**Left allemande**

**Pass thru, wheel and deal**  
**Centers pass thru, swing thru**  
**Turn thru, left allemande**

There follows one example of setups and getouts with each of the other ladies in the square. We are still thinking in terms of "in-sequence" lines.

All men with corner lady. Setup:  
**Heads square thru, star thru**

Getout:  
**Right and left thru, star thru**  
**Left allemande**

All men with opposite lady. Setup:

**Heads curlique, men run**  
**Spin chain thru, men run**  
**Bend the line**

Getout:  
**Pass the ocean, swing thru**  
**Girls circulate, boys trade**  
**Boys run, bend the line**  
**Pass the ocean, all eight circulate**  
**Swing thru, scoot back, recycle**  
**Left allemande**

All men with right hand lady. Setup:  
**Head square thru**  
**Do sa do to an ocean wave**  
**All eight circulate**  
**Recycle, sweep one quarter**  
**Right and left thru**

Getout:  
**Square thru, trade by**  
**Left allemande**

We have talked about standard lines with different partners, now let's look at unusual lines. What happens when we have *lines half sashayed*? Setup:

**Heads lead right and circle to a line**  
**Pass thru and tag the line, face in**  
 (dancers are in sequence by half sashayed)

Getout:  
**Star thru, California twirl**  
**Star thru (in sequence lines)**  
**or**  
**Star thru, California twirl**  
**Pass thru, left allemande**

Any time you have partners in sequence you can use the above getout. Another way to correct the half sashayed problem is to repeat the call:  
**Pass thru, tag the line, face in**

This call doesn't change the sequence so when repeated will re-sashay the dancers and put them back into their original line.

**Heads lead right circle to a line**  
**Curlique, eight circulate**  
**Trade and roll (half sashayed with corner)**  
**Pass thru, tag the line**  
**Face in (re-sashayed)**  
**Right and left thru**  
**Slide thru, left allemande**

Tag the line is a great call to fix unusual lines. If you have lines with a man on each end and two ladies in the center you can have lines "pass thru and tag the line left," and you have two-faced lines with partner on man's right. If the two ladies are on the ends of the line and two men in the middle you have lines "pass thru, tag the line right," which again gives two-faced lines with ladies on the right of partner. Here is an example of each:

**Heads lead right circle to a line**  
**Pass thru, wheel and deal**  
**Double pass thru, centers in**  
**Cast off three quarters**  
**Pass thru, wheel and deal**  
**Double pass thru, centers in**  
**Cast off three quarters (GMMG lines)**  
**Pass thru, tag the line right**  
**Girls trade, bend the line**  
**Left allemande**

**Heads pass thru, separate**  
**Round one make a line of four**  
**Pass thru, wheel and deal, zoom**  
**Double pass thru, centers in**  
**Cast off three quarters**  
**Pass thru, tag the line left**  
**Couples circulate**  
**Bend the line, slide thru**  
**Left allemande**

## CALLERS SCHOOL ANYBODY?

Actual experience behind the microphone and before live dancers is the proven method of learning how to call. A caller who has an opportunity to attend one of the dozen or more callers schools conducted around the country each year has an opportunity of rapidly broadening his experience. Here he learns the rules for calling and has an opportunity to improve his skills under expert guidance. Watch the pages of SQUARE DANCING Magazine for advertisements and special articles on callers schools.

### Theme

Theme or use of one predominate basic or combination of two or three basics has become a very popular way of building programs. Theme can be used for setups and getouts as well as for the main body of the call. The setups and getouts can sometimes be the most spectacular part of the call rather than always featuring the main body of the call.

### Theme Setups

**Heads pass thru, round one, line of four**

This gives us two men in line with two ladies. To move the dancers to a Box 1-4 or to the place where heads are on the outside with each one facing their corner, you would use the following call:

**Star thru, centers pass thru**  
**Right and left thru**

At this point you could call allemande left, or if you wished to convert this position to a standard line with dancers in sequence and with partners, you could call:

**Swing thru, girls circulate**  
**Boys trade, boys run**  
**Couples circulate, bend the line**

Now add any of the standard line getouts to a left allemande.

**Star thru, square thru three quarters**  
**Left allemande**

Other examples using this theme setup:

**Heads pass thru, round one to a line**  
**Pass thru, bend the line**  
**Star thru, square thru three quarters**  
**Left allemande**

**Heads pass thru round one to a line**  
**Centers square thru four hands**  
**Others star thru**  
**Swing thru, men run**  
**Couples circulate, wheel and deal**  
**Left allemande**

**Heads pass thru, round one to a line**  
**Pass thru, wheel and deal**  
**Girls turn thru, star thru with men**  
**Couples circulate**  
**Bend the line, right and left thru**  
**Star thru, left allemande**

Use cross trail for interesting theme setups:

**Heads cross trail**  
**Around one and line up four**  
 (dancers in lines with right hand lady — out of sequence)  
**Star thru, pass thru**  
**Trade by, left allemande**

**Heads right and left thru**  
**Cross trail, round one line of four**

(corner, in sequence)  
**Right and left thru, slide thru**  
**Left allemande**

**Heads cross trail**  
**Round two make a line of four**  
**Star thru**  
**Center four square thru three quarters**  
**Left allemande**

**Heads right and left thru**  
**Cross trail, round two**  
**Make a line**  
**Star thru, centers pass thru**  
**Left allemande**

## EASING A CLASS INTO ALL POSITION DANCING

By Herb Egender, Aurora, Colorado

IT IS NOT UNCOMMON to hear dancers say, "There are too many new movements. Why don't we really use what we already have?" Quite often we do not explore fully the movements on accepted lists. The number of arithmetic combinations of just the 38 Basics Program movements is astronomical. That is not to say that they would all flow smoothly in a dance, but the point is that great variety and pleasure can be found in using what we already have without resorting to the use of new, constantly changing material. Let me hasten to add that I am not anti-new material so long as its development and use is seasoned with good judgment.

One way of making optimum use of accepted material is through all position dancing (APD). All position dancing simply is based upon the premise that a great number of square dance movements can be done not only from the "standard" position of a man with a lady on his right, but also from a number of other positions. True, all position dancing may include, but is not limited to, "Arky;" it will include all positions in which the movement can be done according to its basic definition. Thus, even some of the relatively simple movements can take on a number of fun, interesting, and sometimes challenging patterns:

**Heads square thru, right and left thru**  
**Square thru, do a U turn back**  
**Square thru three quarters**  
**Do a U turn back, half square thru**  
**Do a U turn back, square thru one**  
**Do a U turn back**  
**Left allemande**

Head ladies only with the corner  
 Box the gnat  
 Square your sets just like that  
 Heads (boys) square thru  
 Square thru the outside two  
 Partner trade, square thru  
 Centers (girls) square thru  
 Outsides (boys) cloverleaf  
 Star thru, promenade  
 Heads wheel around, right and left thru  
 Slide thru  
 Left allemande

Unfortunately, dancers often are taught only one way to do the basic movements when they go through class. This may be due to the lack of time to cover all the material, pressure from the club to hurry and produce new members, or lack of knowledge and experience of the instructor. Whatever the reason, most dancers develop a strong and deep-seated orientation to executing movements in terms of "boys" and "girls" or "men" and "ladies" and from the "standard" position. Most of us callers, if we are honest, have to admit that we perpetuate the habit by using these terms most of the time and by neglecting to use a variety of positions in the figures we call. Consequently, many dancers need re-orientation and practice to develop all position habits.

It seems to me that there are two basic requirements for easing into all position dancing. The first is a thorough knowledge of each basic movement described in terms of position rather than in terms of boy/girl. For example, the definition of recycle (page 12, SQUARE DANCING, December 1977) states, "Starting from an ocean wave setup, the ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them on around until they end as two facing couples." The important point is that the movement is described in terms of position. With a thorough knowledge of that definition, we should be able to do recycle no matter who occupies the end and center positions:

Heads square thru, do sa do  
 Make a wave, recycle  
 Sweep one quarter, slide thru  
 Left allemande

Heads square thru, slide thru  
 Square thru three quarters, courtesy turn  
 Lady lead dixie style — ocean wave  
 Recycle, left allemande

Head ladies chain, heads roll away  
 Heads square thru, do sa do to a wave  
 Recycle, pass thru  
 Do a U turn back, star thru  
 Promenade

The second basic requirement for easing into all position dancing is to restructure one's thinking from the boy/girl concept to the position concept. We must accustom dancers to think in terms of ends, centers, leads, etc. and get them in the habit of establishing those positions by proper execution and touching to establish position in appropriate formations such as lines, waves, and columns. When we have convinced dancers that the ground rules remain the same regardless of position, get them used to position directions, and make them conscious of proper execution and establishing position, then all position dancing becomes second nature to them and a source of great pleasure. It sounds simple, but it

takes time and practice for both the caller and the dancer. Of course, there are formations in which the direction must be given in terms of boy/girl, and none of the above is meant to suggest that we discard these terms. Some of these points can be illustrated by this relatively simple figure:

Heads square thru, curlique (check your wave)  
 Swing thru, centers trade, boys run  
 Slide thru, curlique, swing thru  
 Centers trade, boys run, slide thru  
 Left allemande

We should not launch into all position dancing willy nilly but need to examine each movement to see if it is appropriate for the all position concept. I do not recommend looking for new ways to do a left allemande. Furthermore there are calls which might be excellent for demonstration and practice but which might be considered in a "gimmick" category. They are valuable additions to a caller's bank of figures, but might not be suitable for more than occasional use at an open dance. As with all material, good judgment will dictate how the material should be used. The square thru figures above could be in this category. Similarly, the following wheel and deal exercisers are fun, thought-provoking, and good practice, but can be overworked:

Four ladies chain three quarters  
 Heads lead to the right, circle to a line  
 Pass thru, wheel and deal  
 Stand back to back, wheel and deal  
 Stand back to back, wheel and deal  
 Stand back to back, bend the line  
 Slide thru, right and left thru  
 Pass to the center, square thru three quarters  
 Left allemande

Heads square thru, swing thru  
 Walk and dodge, wheel and deal  
 Centers pass thru, swing thru  
 Walk and dodge, wheel and deal  
 Centers pass thru, swing thru  
 Walk and dodge, wheel and deal  
 Centers pass thru, left allemande

Some dancers who did not receive the opportunity for all position training and practice during their classes may be reluctant to go back to work on such things as square thru or wheel and deal. However, they have fun with figures such as those above because of the excitement of the unexpected and the challenge of "playing the game." The CALLERLAB Quarterly Experimental Movements also provide an excellent vehicle to get a club in the habit of all position dancing. Most dancers readily accept instruction on the Quarterly Movements, and the all position concept can be included at the same time. I have found reaction to this approach to be enthusiastic. If we, the callers, will examine our current lists of movements, we will discover untold possibilities of adding variety to our program and pleasure for the dancers by exploring the different positions from which accepted movements can be executed logically and comfortably. Following are only a few examples of using "non-standard" setups for some of the CALLERLAB Experimentals:

All four couples half sashay  
 Heads pass thru, around one  
 Make a line, pass thru, tag the line  
 Track II, centers trade, centers run  
 Bend the line, flutter wheel  
 Slide thru, right and left thru  
 Square thru three quarters, trade by  
 Left allemande

Heads square thru, swing thru  
 Centers run, tag the line  
 Track II, split circulate, boys run  
 Pass thru, wheel and deal, zoom  
 Centers pass thru, left allemande

Head ladies chain, heads pass thru  
 Around one to a line, curlique  
 Coordinate, bend the line  
 Pass thru, wheel and deal  
 Double pass thru, centers in  
 Cast off three quarters, star thru  
 Trade by, left allemande

Heads lead right, circle to a line  
 Curlique, do a U turn back  
 (Left) coordinate, couples circulate  
 Wheel and deal, right and left thru  
 Touch to a wave, recycle  
 Left allemande

Heads lead to the right, circle to a line  
 Left swing thru, single hinge  
 (Left) coordinate, couples circulate  
 Bend the line, star thru, trade by  
 Slide thru, curlique, coordinate  
 Bend the line, star thru  
 Pass to the center, swing thru  
 Turn thru, left allemande

Heads pass thru, around one to a line  
 Pass thru, chase right,  
 Cast off three quarters, centers trade  
 Boys run, pass thru, chase right  
 Boys run, pass thru, wheel and deal  
 Zoom, curlique, left allemande

Heads lead right, circle to a line  
 Swing thru, single hinge  
 Coordinate, ferris wheel  
 Left square thru three quarters  
 Swing thru, recycle  
 Left allemande

Heads left square thru, left swing thru  
 Centers run, tag the line  
 Track II, boys run, slide thru  
 Left allemande

Heads lead to the right, circle to a line  
 Pass thru, chase right, swing thru  
 Walk and dodge, chase right  
 Swing thru, walk and dodge  
 Chase right, swing thru  
 Walk and dodge, partner trade  
 Cross trail thru, left allemande

Heads lead right, circle to a line  
 Curlique, circulate one place  
 Boys run, pass thru, chase right  
 Coordinate, couples circulate  
 Bend the line, turn and left thru  
 Left allemande (1P2P line)

## LOOKING FOR MATERIAL?

The more than 1200 drills, dances and routines that fill this yearbook are just a sample of what you will find in 24 issues of SQUARE DANCING. The average of approximately 50 dances each month provides the caller/teacher with a steady flow of dance-tested material from which he may select ammunition for any class or club he may be facing.



## POSITION DANCING IN MAINSTREAM

*By Dick Han, Monticello, Indiana*

**T**HE APD CONCEPT is a valuable tool for the caller to use in creating the much needed variety in the Mainstream dance program, without presenting any new terms for the dancers to remember. The amount of variety that can be offered is limited only by the caller's creativity and imagination. The degree of success depends largely on the caller's ability to present this style of material. His understanding of the basics and his teaching ability will make or break the APD program. The individual's judgment shown in the application of his technical skills is also of utmost importance.

A successful APD program must have continuity. The "show it and forget it" method of teaching does not lend itself to a position program. Repetition is a must when presenting this concept. Dancers cannot be expected to execute a call from a position they have been exposed to only once, perhaps several months before. They need the opportunity to practice what they have learned, regularly.

The degree of success or failure of a position dance program will likely be determined by one or all of the following;

**Judgment** on the part of the caller pertaining to *what to call, when to call it, and how much of it to call.*

**Patience.** Be willing to move forward only according to the dancers' abilities, needs, and desires. Do not try to force too much, too soon. Be patient and move at a comfortable pace for everyone.

**Self Discipline.** Control yourself. Don't be tempted to cater to an urge to use material that is against your better judgment. Call for the dancers' enjoyment and not for your own satisfaction or amazement.

Many dancers have a negative impression about position dancing that has been formed because of the use of bad judgment on the caller's part in introducing the concept. All positions should not be presented at the same time, especially when introducing the concept in a beginning program. Remember always that learning a call from another position is just like learning another figure for the first time and the approach should be the same.

### Many Misconceptions

There is also a great deal of misunderstanding as to what all position dancing really is. One misconception is the impression that when the same sexes are working together during a movement, they are doing all position dancing. This is not necessarily true. A good example of this can be demonstrated by the way scoot back is being taught and used in many areas today.

**Heads square thru four**  
**Curlique, scoot back**  
(Boys go, girls fold)  
**Boys run, right and left thru**  
**Slide thru, left allemande**

At this point, this is the normal position for scoot back and it does not begin to become all

position dancing until the same dancers are able to do a scoot back from a different arrangement of dancers in the wave, such as:

**Heads square thru four**  
**Step to a wave**  
**Scoot back, boys run**  
**Bend the line**  
**Right and left thru**  
**Slide thru, left allemande**

These are very basic examples, but I feel this is where we should start — at the beginning. Then we should move forward, one step at a time. Remember, we are talking about the *average* Mainstream program, not the specialized groups at other levels.

Another important factor for a successful APD program is a thorough understanding of the traffic patterns of the basics, by both the caller and the dancers. We need to think more in terms of ends, centers, leaders, trailers, etc., instead of always boys or girls. Each dancer needs to learn and dance each part of each basic. A good example of this can be shown with the basic circulate, using only one formation — parallel ocean waves — but changing the arrangement of the dancers. Here is an example of this:

**Heads square thru four**  
**Step to a wave, all eight circulate**  
(This is the usual position, boys as ends and girls as centers)  
**Swing thru**  
(This reverses the position)  
**All eight circulate**  
**All cast right three quarters**  
**Check the new wave**  
(We have yet another arrangement)  
**All eight circulate, boys run**  
**Slide thru, step to a wave**  
**Recycle, left allemande**

This is an example of progressive position dancing of a basic from just one formation. From this point it can be expanded to other formations — such as circulate from columns, circulate in boxes, and split circulate from waves and columns. The important thing to remember is to not attempt to use all formations at one time during the learning period. Be patient and enjoy each one in turn and eventually it will be possible to do all of them.

Another factor that must be considered when presenting the APD concept is the frequency of dancing by the group or club. Do they dance once a week, twice a month, or once a month? This should be very instrumental in deciding on the attempted progress in presenting the all position dancing program. Also, is the club an open club with invited guests, or is it a members only program? Again, judgment on the caller's part must be exercised.

Move slowly, especially in the beginning. There are no deadlines to meet, or at least there should not be. Above all, remember that position dancing should be smooth and flowing, not jerky or uncomfortable. This concept of dancing must be enjoyable for both the caller and the dancers. If you *plan your program*, and then *program your plan*, everyone will have an enjoyable experience with all position dancing.

I've included some figures you may enjoy, featuring recycle from different dancer arrangements or positions.

**Heads square thru four**  
**Swing thru, recycle**  
**Curlique, boys run**  
**Slide thru, swing thru**  
**Ends circulate, centers trade**  
**Boys run, bend the line**  
**Slide thru, swing thru**  
**Recycle, grand right and left**

**Heads curlique, boys run**  
**Curlique, scoot back**  
**Swing thru, centers trade**  
**Recycle, swing thru**  
**Boys run, slide thru**  
**Pass to the center**  
**Square thru three quarters**  
**Left allemande**

**Heads lead right, circle to a line**  
**Right and left thru, pass thru**  
**Wheel and deal, double pass thru**  
**Centers in, cast off three quarters**  
**Swing thru, spin the top**  
**Recycle, curlique, boys run**  
**Bend the line, slide thru**  
**Square thru three quarters**  
**Left allemande**

**Heads square thru four**  
**Slide thru, right and left thru**  
**Ladies lead dixie style to a wave**  
**Recycle, veer right**  
**Ferris wheel, centers pass thru**  
**Left allemande**

## GETTING ACQUAINTED WITH A NEW HOEDOWN RECORD

*By Earl Johnston, Vernon, Connecticut*

**O**VER THE YEARS we have found that one of the toughest things for a caller to do is to work with a new hoedown. We would hope that with the following information, we can ease that situation.

First of all you have to think of a hoedown as a very simple song that does not have too strong a melody. Nonetheless, it contains all of the traditional characteristics found in any song. It will have 16 beats of music which will be repeated for a total of 32 beats. There will then be a change in the melody for 16 beats and these will be repeated for a total of 32 beats. It will then go back to the first part again and this process will be repeated over and over, to result in a complete recording of the hoedown. If you are looking for a good record to hear and understand this process, I would suggest Boil The Cabbage MacGregor #1100.

The variety within the hoedown is accomplished by the use of different lead instruments. This can be a banjo, a fiddle, a guitar, a piano or whatever instruments make up the particular orchestra that is featured on the record. Learn which instruments are taking the melodic lead and listen to the way these instruments treat each chorus. It is also very worthwhile to listen to the subtle rhythms developed in the background by the banjos, guitars and bass fiddles and become aware of what is happening behind the lead instrument. You can get many ideas of rhythms by listening to the complete recording and not just listening to the lead instrument. You should study and learn your hoedown and its makeup just as well as you learn a singing call.

One of the most common complaints heard about a hoedown is that it is in the wrong key.

This may very well be, but very few hoedowns have the key listed. However, it is not too difficult to find out if the key of the hoedown is suitable for your use. In order to do this, listen to your hoedown and find the very last note that is on the record. The note is called the key note. If you listen to the key note and can hit the four notes of the chord of that key note, you have a very good chance of being able to use the hoedown. It will require some practice, but you can even learn to call in harmony with the hoedown rather than calling it in the exact key in which it was written or played. This method can also be used with singing calls. Listen to the key note, sing the notes of the key note chord and find out where you are comfortable with it, then let that note of the chord be your guide. To illustrate further—think of a ladder with eight rungs. The bottom rung is the key note. You then skip up to the third rung. This is the second note of the chord. Then step up to the fifth rung. This is the third note of the chord. Then move to the top or eighth rung. This is the same note as the bottom note, only one octave higher. It is possible to use any one of the four notes of the chord as your place within the music that you want to use as your guide or where you sing along with the hoedown. It requires practice but it certainly can be done.

After you have found the key note, your next step is to listen to the hoedown and find its makeup. First, find the beat. The beat is usually set by drums or a bass fiddle and this beat is what you tap your foot to. However, if you listen carefully, you will hear other rhythms. The next most obvious sound will be the up-beat. As you tap your foot, it not only goes down but also comes back up. The beat then is the definite 1-2-3-4. The up-beat combined with the down-beat would be the "and" if you were counting one-and, two-and, three-and, four-and. This can become even more sophisticated by counting one-and-ah, two-and-ah, three-and-ah, four-and-ah and squeezing it into the 1-2-3-4. When you start to practice with your new hoedown, see if you can make your voice fit as many as possible of the rhythms you hear. In other words, try to sing with the hoedown.

Instead of using words, use sounds like da-da-da or dum-da-dum or dum da-da-dum etc. For a new caller, the easiest way to do this is within the four beat formation. By varying the sounds of the da-da-da-da, you will get out of the rut of sounding like you are reciting "Mary had a little lamb." You must practice this routine until you are completely comfortable with the music and can really vary your method of rhythmical presentation while still staying within the confines of the four beat phrases.

Until now, you have not even uttered a square dance command. This is the next step. *Without thinking about choreography*, try to

see if you can make your square dance commands fit the rhythm that you have developed with the dum-da-dum dum routine. Use any square dance terms that might pop into your mind, such as four ladies chain, wheel and deal, square thru four hands, heads lead right and circle to a line. When you are able to fit square dance commands to the hoedown rhythms, you are ready to use these commands with definite dance patterns.

Many callers are lucky and do all of these things naturally. However, if you are one of the callers who has to work at it, you will find that the method described here is one way to build a patter style. Here are some good hoedowns that you can use to develop this method of patter calling.

Ping Pong — Kalox #1105  
Stay a Little Longer — Kalox #1128  
Skillet Lickin — Blue Star #1932  
Excelerator Special — Chaparral #103  
Yellow Creek — Top #25073  
Something Else — MacGregor #1100  
Rhythm Boys Special — Kalox #1108

## AN OVERLOOKED MOVEMENT

by Frank Lane, Estes Park, Colorado

**U**NDER THE PRETENSE of searching for variety and challenge, the modern day caller has, in many cases, completely overlooked a very useful and enjoyable choreographic tool that has been in our square dance repertoire since the very beginning of modern square dancing.

We have been swept up by today's trend of naming new figures and giving titles to combinations of old figures to such an extent that we have almost completely forgotten our old friend the "star" as a device for adding interesting, flowing and sometimes downright challenging patterns in our programs. It is probably true that in the past some star figures were definitely of the gimmick variety and, as such, were merely useful as a segment of a "memorized" routine. But if the caller will spend a little time and thought in analyzing some of those old "gimmick" routines, he will find many flowing, interesting and useful moves that fit in beautifully with today's "systems" methods of calling.

Most of the more unusual star patterns are really based on communicating by means of "plain English" or simple square dance basics what the caller desires the dancer to do. I guess this kind of dancing goes back to the old square dance theory that if all else fails — *listen!* I think that star choreography, probably more than any other, really relies on this principle.

I have gone back through some of my notes and recollections and tried to find some star ideas that will blend very nicely with our modern day movements and calling techniques and yet are things that I have not heard the callers with whom I come in contact using lately.

Let's start with one so easy you can use it at a one-night stand, but it also is a different getout.

**1P2P (sequence) line**  
**Pass thru, all turn left**  
**Make a left hand star**  
**Play follow the leader**  
**Number one man turn out**  
**Start a right hand star**  
**Everyone follow long, girls reach back**  
**Left allemande**

How many hundreds of times have you, as a caller, found your dancers heading toward their corner in a Box 1-4 formation with a left hand available and you wanted to continue your patterns and were not ready for an allemande left? Instead of merely calling do sa do to "free" the right hand, why not try this:

**Make a left hand star with the sides**  
**Men reach back (over your inside shoulder)**  
**Swing thru, step thru**  
**Do a U turn back, curlique**  
**Make a right hand star with the same two**  
**Heads to the middle with a left hand star**  
**Go once around to the same two**

Now they are headed toward their corner with the right hand available.

When they are in that left hand star, you can use the same idea as a getout to an allemande left:

**Men reach back, swing thru, step thru**  
**Do a U turn back**  
**Curlique to a right hand star**  
**Find your corner, left allemande**

Many years ago we used the following call as a complete routine to end in an allemande left. After we show you the complete figure, we will look at how we can adapt it as a device to move dancers to a desired position.

**Heads star by the left to your corner**  
**Right and left thru, dive thru**  
**Swat the flea, star by the left**  
**One time around to a new two**  
**Right and left thru, dive thru**  
**Swat the flea, star by the left**  
**One time around to a new two**  
**Make a right hand star with the corner pair**  
**One time around, then girls reach back**  
**Allemande left**

As you can see parts of this routine can be used instead of "dive thru, pass thru" or "pass thru, trade by" to move couples across the square. Instead of . . .

**Dive thru, swat the flea**  
**Star left once around to a new two**

You could try . . .

**Pass to the center, box the gnat**  
**Change hands, star left**  
**Once around to a new two**

It seems that I am always searching for ways to get into and/or out of left hand waves and to find different things that I can call from left

## The ~~SIOASDS~~ AMERICAN SQUARE DANCE SOCIETY

**D**EVOTED TO THE PROTECTION, PROMOTION AND PERPETUATION of this activity, the Society was formed a number of years ago as a service organization — a natural offshoot of Sets in Order magazine created in November, 1948. Today members of SIOASDS enjoy this hobby in all of the United States, all of the Canadian Provinces and in more than fifty countries overseas. All square dancers who are enthusiastically involved in this hobby are invited to find out more about the Society, the official monthly magazine SQUARE DANCING, and about the many advantages of membership. For information for yourself or for a friend, just write to The American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048

hand waves. The following is a routine based on the idea of the girls folding into a star.

**Sides right and left thru**  
**Heads slide thru, square thru**  
**Sides divide and slide thru**  
**Do sa do to a wave** (or just step to a wave)  
**Trade the wave, girls fold**  
**Make a right hand star**  
**Go once around**  
**The side men and girls behind them**  
**Star left in the middle once and a half**  
**Do sa do to a wave**  
**Trade the wave, girls fold**  
**Make right hand stars**  
**Head men and the girls behind them**  
**Star left in the middle once and a half**  
**With the outside two swing thru**  
**Boys run, couples circulate**  
**Wheel and deal**  
**Step to a wave, trade the wave**  
**Allemande left**

As this was done many years ago it is a long routine, but the idea of the girls folding from left hand waves to right hand stars makes it a natural for a different getout. When you are ready to "dive thru, pass thru" or "square thru three quarters" to an allemande left — just

**Dive thru, do sa do to a wave**  
**Trade the wave, girls fold**  
**Star right to an allemande left**

We all like to have a few gimmicks from some rather unusual positions in our bag of tricks. They are not the kind of choreography one would enjoy doing all evening, but dropped into your program at the right moment they can add an element of variety without being difficult to execute. One that has been around for a good while is based on a line and star combination.

**Sides flutter wheel**  
**Couple one face the corner, box the gnat**  
**Square the set like that**  
**Heads half sashay**  
**Couple one split couple three**  
**Go around one and line up four**  
**Forward and back, go forward again**  
**Bend the line**  
**Back out between the sides**  
**Forward and back, men bend your line**  
**Make a right hand star, back by the left**  
**Starting with number one each man**  
**Pick up your partner as you come around**  
(you are star promenading in sequence)

When you are about to call "dive thru, square thru three quarters to an allemande," add a little interest by doing this instead . . .

**Dive thru, star thru, pass thru**  
**Both turn right single file**  
**Sides (others) pass thru**  
**Make two right hand stars**  
**Girls star left in the middle**  
**Men run around the outside**  
**Second time you see your girl**  
**Turn her by the right hand around**  
**Allemande left**

If you had been ready to "dive thru, pass thru to an allemande," change the first line to "dive thru, square thru."

25 years ago, or so, there were many basic star figures of which most dancers had a good knowledge; of course Texas star was probably the "daddy" of them all, and all dancers were familiar with it. There was also a figure known

as the Arizona double star, which was a very popular dance and some variations of this figure have stayed popular in today's contemporary dancing. Today when moving dancers from two 4-hand stars to one 4-hand star in the middle and two inactive couples at the sides, it seems we usually star in the middle once around and return to the couple we left. The original idea in the "Arizona Double Star" was to star the couples "across" the center to a new couple. Using this idea we might do something like this . . .

**Heads to the right, circle to a line**  
**Right and left thru, make a right hand star with the same two**  
**Heads star left in the middle**  
**Once and a half to the opposite side**  
**Star right with a new pair**  
**Once around, then reverse this star**  
**Heads to the center, two ladies chain**  
**Pass thru to an allemande (box 1-4)**

Of course, as you can readily see, many variations of this idea are possible. What I am encouraging you to do, is not always "star once around to the same two."

In today's dancing our "trade by" position affords an opportunity to dance some stars, but I don't hear it being used to that end very often. Here are a couple of examples, that might start you thinking of many more.

**Four ladies chain, heads half sashay**  
**Heads half square thru**  
**Circle four, head ladies break to a line**  
(Those of you who slide to a line be careful)  
**Pass thru, U-turn back, square thru**  
**Men star right, ladies trade**  
**Allemande**

Here's another.

**Sides right and left thru, half sashay**  
**Heads box the gnat, half square thru**  
**Do sa do, star thru, partner trade**  
**Right and left thru, half sashay**  
**Same two square thru**  
**Insides star by the right**  
**Outsides go left single file**  
**Allemande**

As I am dancing today's choreography, I seem to be in ocean waves of some kind every few moves. Why not use stars as a bit of variety in getting out of some of those waves? Here is a routine using this idea, with a little different get-out.

**Side ladies chain to the right**  
**Heads box the gnat, half square thru**  
**Swing thru, ends fold, centers trade**  
**Make two left hand stars**  
**Ladies star right in the middle**  
**Men wait there**  
**Ladies pick up your partner**  
**Ladies run, slip the clutch**  
**Allemande**

Another of the old classic star figures was a routine called "Venus and Mars." This figure, for those who weren't dancing when it was popular, was based on an idea of two stars, one with four men, the other with four ladies. These stars then meshed as the dancers changed from one to the other. We can still use this basic idea and for many of today's dancers it will be a brand new idea.

Here's one such routine.

**Heads right and left thru**  
**Head ladies chain**  
**Couple #1 with your corner box the gnat**  
**Square your sets**  
**New heads cross trail thru**  
**Go around two, line up four**  
**Pass thru, cast-off three quarters**  
**Pass thru, wheel & deal**  
**Pass thru, slide thru**  
**Men star right, ladies star left**  
(At this point if you want to change stars a couple of times, go ahead)  
**Girls step in behind your man**  
**Join the mens' star**  
**Ladies back track, pass your partner**  
**Allemande**

One of the most commonly used stars in our dancing today is the thar star. Here's a thar figure with a different twist.

**Heads make a right hand star**  
**Turn corner left to an arky thar**  
**With heads in the middle**  
**Slip the clutch, centers run**  
**All promenade**  
**Men wheel around, star thru**  
**Centers pass thru, square thru three-quarters**  
**Allemande**

I'm certain that on many occasions you have called "centers turn thru, left turn thru with the outside two, centers turn thru again, etc." Replacing the last turn thru with a star will give a little variety and open up some different get-out possibilities. Try this one.

**Head ladies chain to the right**  
**Heads square thru three-quarters**  
**Go around one, line up four**  
**Pass thru, wheel and deal**  
**Ladies turn thru**  
**Left turn thru with the men**  
**Ladies star right once around**  
**Men star, allemande**

In bringing this feature to a conclusion let me give you an old routine called "Star Bright." It's just a good old dependable star routine that I have heard many callers use variations of.

**Heads rollaway, spin the top**  
**Pass thru, right and left thru**  
**Rollaway, curlique**  
**Right hand star with same two**  
**Heads star left to the same two**  
**Right and left thru, slide thru**  
**Pass thru, go on to the next (or bend the line)**  
**Curlique, star right with same two**  
**Heads star left to same two**  
**Right and left thru, dive thru, star thru**  
**Rollaway and pass thru, both turn left**  
**Sides pass thru, allemande**

I hope that some of these ideas and routines will kindle an interest in star figures in your choreography. It seems that each year we lose some good basic, just through lack of usage. Don't let this happen to our old friend the "Star."





# TRANSITIONS

by Johnny LeClair, Mesa, Arizona

ONE OF THE TOOLS of the trade of square dance calling that is important and very helpful, regardless of what system one might use, would be the use of transitions. As an example, moving from a box setup to a 1P2P situation and then reversing the transition going from the 1P2P setup back to the box.

The use of transitions, especially if one is using zeros, equivalents or modules, always lets the caller know where certain dancers are from the different formations.

Listed below are some transitions that you can use and even expand on, using examples from the CALLERLAB Extended Basic, Mainstream and Experimental lists. I suggest that you master a certain number of these from each of the lists and then when the occasion arises you will be able to include them in your program, regardless of what level of dance you may be calling. Once they are firm in your mind they are your property, they are always there at your command to give you versatility and variety in your program.

The use of a number of transitions in all of the above levels lets you work from positions you are familiar with so you can move from one known position to another. Being able to use these transitions with ease will allow you more time to concentrate on other aspects in the calling field, and in particular, workshops.

## Transition — Box to 1P2P

Swing thru, girls circulate,  
Boys trade, boys run, bend the line

Star thru, pass thru, wheel and deal  
Right and left thru, flutter wheel  
Centers pass thru, star thru  
Right and left thru

Right and left thru, couples veer left  
Couples circulate, boys run right  
Girls trade, boys circulate,  
Boys run, bend the line  
Right and left thru

Spin the top, turn thru,  
Wheel and deal, zoom  
Flutter wheel in the middle  
Pass thru, right and left thru  
Couples veer left, couples circulate  
Bend the line

Star thru, square thru four hands  
Trade by, swing thru, girls trade  
Girls circulate, boys run right  
Bend the line, right and left thru

## BASIC MOVEMENT HANDBOOKS

Three special handbooks, each one fully illustrated, cover the following plateaus: Basic, Extended and Mainstream, PLUS One and PLUS Two with Quarterly Selections. Each of the handbooks contains all of the movements suggested by CALLERLAB in the same division of plateaus. The handbooks are available from SQUARE DANCING Magazine at 57c each including postage of 27c each. In quantities of 100 or more (mix as you wish) \$20.00 per 100 plus postage.

Eight chain four, do sa do to ocean wave  
Girls trade, boys circulate  
Swing thru, all eight circulate  
Boys run right, bend the line  
Right and left thru

Right and left thru, couples veer left  
Girls trade, boys circulate  
Bend the line, pass thru, partner trade

Do sa do to an ocean wave  
Split circulate, center four box circulate  
Boys run right, right and left thru

## Transition — 1P2P to Box

Right and left thru, star thru  
Do sa do to an ocean wave  
Boys circulate, swing thru  
Boys run right, wheel and deal

Spin the top, boys run,  
Boys circulate, wheel and deal  
Pass thru, trade by

Pass thru, wheel and deal  
Centers flutter wheel  
Centers pass thru

Star thru, swing thru, girls circulate  
Boys trade, boys run  
Bend the line, star thru

Spin the top, girls circulate  
Boys run right, couples circulate  
Wheel and deal

Star thru, right and left thru  
Pass thru, trade by, swing thru  
Girls circulate, boys run right  
Wheel and deal

Right and left thru, flutter wheel  
Pass thru, wheel and deal  
Centers pass thru, right and left thru  
Couples veer to the left, girls trade  
Boys circulate, bend the line  
Star thru, right and left thru

Pass thru, all eight one quarter right  
All eight circulate, boys run right

## Transition — Box to 1P2P

Do sa do to an ocean wave, scoot back  
Boys circulate, boys run right  
Bend the line

Swing thru, boys trade  
Girls circulate, girls fold  
Peel off, bend the line

Step to a wave, boys trade  
Boys circulate, fan the top  
Right and left thru

Spin chain thru, girls circulate double  
Boys run right, bend the line

Slide thru, right and left thru  
Ladies lead dixie style to ocean wave  
Boys cross run, swing thru  
Boys trade, girls circulate  
Boys run, bend the line

Right and left thru, slide thru  
Curlique, all eight circulate  
Boys run, right and left thru  
Slide thru

Step to a wave, hinge a quarter  
Scoot back, split circulate  
Centers trade, center four box circulate  
Boys run right, partner trade

Do sa do to an ocean wave  
Recycle, veer to the left  
Boys circulate, couples circulate  
Bend the line, right and left thru

## Transition — 1P2P to Box

Slide thru, step to a wave  
Scoot back, boys circulate  
Boys run, bend the line, slide thru

Pass thru, wheel and deal  
Centers curlique, centers walk and dodge  
Centers partner tag

Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Center four, go forward and back  
Same four swing thru, everybody slide thru

Go eight to the middle and back  
Center four square thru  
And on the third hand, everybody curlique  
Single file circulate one spot  
Boys run right, right and left thru

Right and left thru  
Ladies lead dixie style to an ocean wave  
Girls circulate, boys cross run  
Swing thru, boys run right  
Wheel and deal

Curlique, all eight circulate one spot  
Boys run right

Curlique, all eight circulate  
Partner hinge, fan the top  
Girls run right, tag the line right  
Wheel and deal

Pass thru, wheel and deal  
Double pass thru, peel off  
Pass thru, tag the line right  
Wheel and deal, curlique  
Girls circulate, boys trade  
Swing thru, recycle, pass thru, trade by

## Transition — Box to 1P2P

Slide thru, pass thru  
Chase right, hinge a quarter  
All eight circulate, boys go double  
Recycle, veer left, bend the line  
Right and left thru

Swing thru, trade the wave  
Boys circulate, girls run left  
Bend the line, right and left thru  
Flutter wheel

Right and left thru, couples veer left  
Couples circulate, ferris wheel  
Centers pass thru, pass to the center  
Centers touch, recycle  
Centers pass thru, swing thru  
Boys run, bend the line

Spin the top, three pairs  
Same sex trade, boys run, wheel and deal

Touch, fan the top  
Grand swing thru, boys run right  
Wheel and deal

Spin chain thru, girls circulate double  
Boys run right, bend the line  
Pass thru, wheel and deal  
Double pass thru, track II  
Girls trade, recycle  
Veer left, bend the line

Right and left thru, couples veer left  
 Ferris wheel, centers slide thru  
 Centers pass the ocean  
 Ping pong circulate, extend the wave  
 Boys circulate, swing thru  
 Boys trade, boys run  
 Bend the line, right and left thru

Slide thru, pass thru  
 Wheel and deal  
 Centers right and left thru  
 Centers touch a quarter  
 Centers walk and dodge  
 Centers partner tag, slide thru  
 Right and left thru

Transition — 1P2P to Box  
 Curlique, coordinate  
 Couples circulate, bend the line  
 Right and left thru, slide thru

Pass the ocean, trade the wave  
 Boys circulate, boys cross run  
 Recycle

Pass thru, wheel and deal  
 Double pass thru, track II  
 Hinge a quarter, centers trade  
 Ends circulate, boys run right  
 Slide thru

Right and left thru  
 Pass the ocean, girls circulate  
 Girls trade, recycle  
 Right and left thru

Touch a quarter, coordinate  
 Tag the line right, boys cross run  
 Wheel and deal, right and left thru

Slide thru, pass thru  
 Chase right, all eight circulate  
 Girls run, box the gnat  
 Right and left thru

Pass thru, wheel and deal  
 Centers touch, ping pong circulate  
 Centers recycle, centers pass thru

Right and left thru  
 Pass the ocean, recycle  
 Veer to the left, girls trade  
 Boys circulate, couples circulate  
 Wheel and deal

## MIXING CLASS AND CLUB

*By Dick Leger, Bristol, Rhode Island*

IT IS OFTEN SAID that you can't please everyone, but you can try! Such is continually the case of the callers who call an all-level dance, which I relate to mixing the club and class dancers together for an evening of fun. In so doing, the caller's attitude, ability, knowledge and enthusiasm play an important part in the overall program. No less important is the choice of music to enhance the effect he or she is trying to achieve! In choreography, I lean to things that will be different to all present and to get them to listen. Above all I try to get them on the music so they can win and start to feel the execution of dancing with their feet, letting their minds and hands become the guides. *How* they are doing *what* they are doing should hit a happy balance. I start very easy to get them to trust me. Examples:

### VARIATIONS OF THE TEXAS STAR

Ladies center and back to the bar  
 Men center with a right hand star  
 Back by the left, pick up partner  
 Star promenade, etc.  
 Inside out, outside in with a turn and a half  
 Then the inside out outside in again, etc.

At this point they are getting used to my voice, and to me also. Then I start using a little variety, such as:

Spread that star out wide  
 (Holding your partner's nearest hand)  
 California twirl, put the girls inside  
 California twirl again  
 And put the boys back inside  
 All the girls backtrack, twice around  
 Second time around you can do sa do partner  
 Swing corner, etc.

The next time around I might spread the star with the girls inside. If you use your imagination at this point, I'm sure you can think of all sorts of possibilities to fit in with this setup. For instance:

Heads promenade half  
 Lead to the right and circle to a line  
 Pass thru and all turn left single file  
 Men move up on the inside  
 Star promenade

Heads square thru four hands  
 Make a right hand star with the outside  
 Heads star left in the center  
 Pick up the corner with an arm around  
 Back out and all circle left  
 Now the girls to the center and back to the bar  
 Men to the center, right hand star  
 Back by the left and away you go again

I don't advocate doing this all night as a little goes a long way, but here's another idea:

Heads square thru four  
 Right hand star the outside two  
 Heads star left, pick up corner  
 Back out and circle left  
 Men square thru four  
 Touch a quarter, girls star left  
 Men turn around, girls pick up that guy, etc.

To keep going with stars and unusual formations:

Heads square thru four  
 Right hand star with the outsides  
 Heads star left in center  
 Pick up your corner  
 Inside out, outside in, then listen carefully  
 Head men only roll back one

Star promenade three and one  
 Side ladies roll back one to the end of the line  
 (You now have a two-faced line of eight)  
 Bend the big line

At this point they can do an allemande left, or they are in an ends turn in formation, so why not carry on with:

All pass thru and join hands  
 Ends turn in and square thru three  
 Allemande left

or  
 Box the gnat, right and left thru the other way  
 back  
 Whirl away a half sashay

or  
 All pass thru and fold the ends  
 Circle full around, dive thru, star thru  
 Cross trail to a left allemande, etc.

You can think of many more, I'm sure. Here's another one that works well:

Three and four right and left thru  
 Number one down the center  
 Split three and line up four  
 Forward and back, line turn individually  
 To the right and promenade one quarter  
 Behind new couple four (six looking at two)  
 Forward six and fall back eight  
 (New couple four joins with two)  
 Forward eight and fall back six  
 (Drops them off again)  
 Number two do something for the group of six  
 (optional)  
 Number two split the new couple four  
 Line up four  
 Forward and back, center two in each line  
 California twirl  
 Men star left (all together)  
 Girls star right  
 Men pick up your partner

If you have a real dancing group, at this point before the men pick up the girls, you might want to execute changing of the stars, ladies always crossing first, and then changing back again. Here are more ideas to keep them listening:

Head gents take two girls  
 Go forward and back  
 Lonesome men do sa do  
 Lines of three pass thru and turn alone  
 Side men take two girls forward and back  
 Lonesome men do sa do  
 Lines of three pass thru and turn alone  
 Allemande left and weave the ring  
 Do sa do at home  
 Head men take the corner only  
 Forward and back  
 Lonesome people do sa do (optional)  
 Head men and the corner pass thru, turn alone  
 Right and left thru the other way back  
 All circle left, girls pass thru  
 Go around one man and into the middle  
 Two ladies chain across  
 Men courtesy turn them to a line of four  
 Go forward and back  
 All square thru three hands  
 Promenade a new girl

I like to do this one four times through as people seem to enjoy it. Here are some ideas for the "as couples" concept to have fun with:

Heads promenade half, star thru  
 Pass thru and do sa do once and a half  
 (Equals a pass thru) Partner trade or  
 (California twirl) do sa do just once this time  
 Then as couples do sa do once and a half  
 Those who can square thru three hands  
 The others partner trade  
 Everyone left allemande

If nothing else, this sure stops the waist swing do sa do!

Heads lead to the right and circle to a line  
 All do sa do your opposite to an ocean wave  
 Swing thru and the boys run  
 Wheel and deal  
 As couples do sa do  
 As couples swing thru  
 Center couples run around the outsides  
 Do a big wheel and deal

The possibilities from here are enormous. You can call a big veer to the left, a big trade, a big bend the line, etc. Once again, a little of this goes a long way and shouldn't be overdone. Here's another idea if you're not averse to using something different:

Head gents face your corner and star thru  
 Same four right and left thru  
 The other four pass thru  
 Around one into the middle and star thru  
 Same girl California twirl  
 Same pair lead to the right  
 Circle four to a diagonal line  
 Go forward and back  
 With the girl in front of you do sa do  
 With the girl on your right  
 Grand right and left

Another idea that flows well:

Four ladies chain  
 Head ladies chain back  
 Heads promenade three quarters  
 Sides star thru  
 Then pass thru around one to a line  
 All go forward and back  
 All star thru  
 Double pass thru and cloverleaf  
 Centers square thru three quarters  
 Allemande left

About the third tip in an evening you might want to use a mixer. Try this:

Everyone promenade four in line  
 (Going clockwise, line behind line)

From here you treat everyone as if you are calling to one big square without heads or sides, of course. You can use many basics that you would use in a plain square. For instance:

Bend the line, forward and back  
 Right and left thru  
 Same ladies chain  
 Same ladies do sa do  
 Men do sa do  
 As couples do sa do, etc.

When you're ready to move them on, star thru, pass thru, swing the girl you crash into, make a line and promenade again, or any number of combinations such as square thru four, swing the new two, boys run, couples trade, etc. I find this is an excellent way to gauge my crowd and what I have to work with on any night. I usually run this mixer for about ten to fourteen minutes, then get them into squares again. At this point I'll give them a good break, asking them to come back to this same mixed up square for the next tip.

Last but not least, I find that a good "fool proof" contra always seems to go over very well. This I always do right after intermission, or about two-thirds of the way through a program. Lately the people seem to want two contras, one after the other. It is my goal to keep the timing throughout the dance as uniform as possible. This is very important if you want the dancers to feel the phrasing in the music. As mentioned earlier, one thing depends

on the other. For instance, as in anything that requires proper execution, you can't clip time on dancers and then expect them to dance a grand square in 32 beats! The same thing applies to a contra, you can't clip time and then expect dancers to enjoy the contra.

## DIRECTIONAL CALLING

By Garnet May, Frankford, Ontario, Canada

**M**ANY DANCERS COULD BE KEPT dancing longer, not only in any given tip but for more years in clubs if we, as callers, would give them a helping hand. The way we can help most is to call as directional as possible. This is most important with new dancers and dancers who don't usually dance to us.

Let's start with new dancers and some very simple calls. For instance, a do sa do. After the teach, the first few nights I call:

Face your partners, do sa do  
 Pass right shoulders, slide back to back  
 Back up to place, look her in the eye

As we progress I drop some of the direction, something like this:

Face your partner, do sa do  
 Pass right shoulders, round you go

Now I am not only helping them remember the movement, but I can pick up the timing as well. How about right and left thru. Again, the first few nights I say:

Right and left thru, right pull by  
 Left to your own, and courtesy turn

I can hear some saying now, "but that's too many words." They are correct, but what is more important — those first critical nights, proper timing or keeping the majority dancing? If you really stop and think, there is a way you can call most of the movements we use today without hurting the timing.

Now, let's have a look at some basics a little farther down the list, such as slip the clutch. You probably have noticed that most new dancers confuse this with shoot the star. When I first teach slip the clutch, I say *straight ahead* before the command. You don't hurt timing but you sure help a lot of people who are trying to sort out shoot and slip.

Another one is cloverleaf. Try saying: "Separate and take a new girl" after the command, or, if you have same sex as partners, "separate, take another."

How about spin the top? After the command try saying:

Turn one half, boys three quarters  
 And the girls move up, spin the top  
 Turn one half, girls three quarters  
 And the boys move up

These commands are all for standard setups. If you have other than this type of setup, use centers and ends instead of boys and girls, etc.

I think if we all could try just a little harder to help our dancers, we could save some of the one's we already have. We know how hard it is getting new people each year.

Now we can look at the Mainstream dance we are calling as a guest caller. It has been advertised as Mainstream Plus Experimentals. We have never called for this group before, so we tread a bit carefully. We can try a spin chain thru this way:

Spin chain thru, turn one half  
 Boys three quarters, center boys trade  
 Then left three quarters

If you want to continue:

Spin chain thru, turn one half  
 Girls three quarters, center girls trade  
 Turn three quarters (or sometimes the last three quarters left I just say turn on the ends)

This does not interfere with timing but again, it just may get the whole floor through.

I find that in our area most callers are using the CALLERLAB Quarterly Selections and Plus Movements. However, there may be one or two couples at this dance whose caller doesn't use these calls. I want to use coordinate, so rather than have the squares these two couples are in break down, we can say:

Coordinate, circulate once and a half  
 Same sex trade, boys move up

With just that much help, they usually get through.

Follow your neighbor is another one that people seem to get confused with. At this level I stay pretty standard so I set them up from Box 1-4 and touch a quarter or curlique. Then I call follow your neighbor, boys three quarters, girls fold and roll.

If you want to get out of the follow your neighbor with a trade the wave, say step thru, partner trade, step to a wave.

This may not time too well, but it times better than a walk thru. I feel we have to also think of the dancers who know how to do these maneuvers. They have walked them several times when they were being taught the figure in the first place. Then they probably attended several dances where there were people who had never heard tell of this new move, so, they walked thru them once or twice more at each of these dances. Now they come to your dance and if you can save them another walk thru by just calling directionally you have most likely gotten yourself another follower.

We should always remember that the dancers pay their money to dance. They didn't pay to walk or stand or watch. They paid to dance. It's your responsibility to let them dance and to feel that directional calling, along with a good choice of material and proper timing, will go a long way to filling this responsibility.

## A SPECIAL AID FOR CALLERS

**F**OR THOSE WHO TEACH new dancers and for those who keep track of their class progress a special basics check list is available. Containing all the basics in the Basic, Extended and Mainstream plateaus of square dancing according to CALLERLAB and made to correspond with the basics as they appear in the illustrated handbooks, these lists provide a caller with a simplified method of keeping track of what he has presented to his class or club. A series of columns allows for an updating each time the group meets. This system provides an instant reference for a substitute caller taking over a class or club. Write to SQUARE DANCING Magazine for a supply of these check lists. (\$1.40 per dozen including postage)



# PROGRAMMING TO APPEAL TO DIFFERENT LEVELS

By Jerry Murray, Rochester, Minnesota

**P**RESENTING A PROGRAM to appeal to many different capabilities and experience levels is, no doubt, one of the most challenging elements a caller must deal with. Perhaps I can offer a few programming concepts and key skills which can be of help when calling say, a Mainstream Plus Quarterly Selections dance to a floor of dancers ranging from recent graduates to folks who also enjoy APD and levels above MS . . . and naturally, every couple on the floor expects a great dance!

Your goal, of course, is to present a program that appeals to all levels leaving them happy with themselves, each other, and your calling! To do this, your program will, hopefully, have the less skilled dancers performing seemingly above their capabilities and keep the more skilled dancers enthused and challenged.

While preparing for this type of program, I like to simply jot down the main theme or ideas that I plan to develop and the probable order in which to present them. I rely on the following set of guidelines which help plan the program and force some organization to my thoughts:

1. Is there continuity in the order of themes?
2. Have I included themes that hopefully, can be enjoyed by all "levels?"
3. Is there adequate "make them reach" as well as "let them dance" material?
4. How about variety?

It is important to keep in mind that no matter how much preparation callers do, they must still exercise good judgment and have the ability to modify their program on the spot! This is called "flexibility."

A caller's ability to "look ahead" to subsequent themes in order to lay the groundwork for later tips is a skill that could almost be considered a prerequisite to presenting a program that is appealing to different levels. For example: You might use single file circulate a tip or two prior to a theme of coordinate. To further illustrate this concept let's consider the type of material that would provide the dancers with related bits and pieces prior to a stroll and cycle tip . . .

**Heads box the gnat, slide thru**  
**Right and left thru the outside two**  
**Dive thru, centers touch to a wave**  
**Girls trade, center four extend to a recycle**  
**With the outside two, veer left**  
**Ferris wheel, centers veer left**  
**Girls trade, wheel and deal**  
**Centers pass thru, swing thru**  
**Recycle (boys flip and follow) curlique**  
**Scout back, split circulate**  
**All U turn back, left allemande**

With this "look ahead" concept in mind, consider some super advice from a previous Workshop article by Dick Han. He advised "plan your program and program your plan."

Let's explore this business of themes that could be enjoyed by all the dancers, themes such as gimmick routines, grand square variations, hexagon squares, progressive squares, new figures, etc. What we're looking for here

are figures that provide us with an excuse to "walk it thru."

For instance:

**Heads lead right, veer left**  
**Couples circulate, couples bend the line**  
**Pass thru, couples chase right**  
(to a two-faced line)

**Couples circulate, couples scoot back**  
**Couples walk and dodge, couples trade**  
**Couples flutter wheel** (right hand couple leads)  
**Couples do sa do, couples recycle**  
**Join eight hands, circle left**  
**Left allemande**

**Head gent and corner forward and back**  
**Star thru, California twirl**  
**Outsides squeeze in, line of four**  
(if you want) **box the gnat**  
**Pass thru, tag the line in, pass thru**  
**Tag the line in, pass thru, wheel and deal**  
**Centers pass thru, star thru**  
**Bend the line, right and left thru**  
**Pass thru, tag the line in, slide thru**  
**Left allemande**

**Number one man only box the gnat**  
**Square your set like that**  
**Number one couple (girls) stand back to back**  
**Bumpsa daisy (separate)**  
**Around the outside, half way**  
**Squeeze in between number three**  
**Line of four go forward and back**  
**Forward again, bend the line**  
**Three hens and a rooster**  
**Square thru three hands**  
**Left allemande**

The use of new figures that sort of put all the dancers on a common level has been a fairly common technique. However, it seems recently the trend is that callers are cleverly finding they can achieve the same effect by theming one or two tips around a familiar basic presented with a different twist. Here are some ideas using the basic cast off:

**Heads lead right, circle to a line**  
**Pass thru, cast off three quarters**  
(end folks are the pivot)  
**Pass thru, cast off three quarters**  
**Left allemande**

(Box 1-4)  
**Swing thru, boys trade**  
**Girls U turn back, cast off three quarters**  
**Pass thru, tag the line**  
**Centers in, cast off three quarters**  
**Left allemande**

(Box 1-4)  
**Touch a quarter, split circulate**  
**Cast off three quarters, boys trade**  
**Girls fold, boys U turn back**  
(zero to box 1-4)

(1P2P)  
**Pass thru, wheel and deal**  
**Double pass thru, centers in**  
**Cast off one quarter, (face out)**  
**Wheel and deal, zoom**  
**Double pass thru, first to left next to right**  
(three times zero to 1P2P)

**Sides California twirl**  
**Heads lead right, centers in**  
**Cast off three quarters, star thru**  
**Double pass thru, centers in**  
**Cast off three quarters, star thru**  
**Double pass thru, first to left, next go right**  
(1P2P)

(Box 1-4)  
**Swing thru, boys run**  
**Tag the line left, girls circulate**  
**Boys circulate, cast off three quarters**  
**Reverse the flutter, square thru**  
**Four hands, trade by**  
(zero to box 1-4)

Another important calling skill required to move a mixed level floor is the art of directional calling, i.e. using the right words at the right time.

In order to do an effective job with directional words, callers must have a good knowledge of their choreography and the ability to anticipate possible difficulties. The object is to use help phrases abundantly until the floor begins to execute the figure or theme. As the figure is learned, help phrases, especially those that may affect the timing, can be reduced.

For example, the first time trade the wave is presented to the floor, it might proceed as follows:

(Box 1-4)  
**Star thru, right and left thru** (ladies lead)  
**Dixie style to an ocean wave**  
**Take a little peek** (peekers you'll be trading back to a right hand wave — go)  
**Trade the wave**  
(zero to box 1-4 ocean wave)

Well placed directional words or phrases can also be an effective means of helping the dancers recognize their positional orientation. Phrases such as check a new wave, face the same sex, check a column, touch a hand.

Consider this routine:

(Box 1-4)  
**Circle half, veer left (to a two-face line)**  
**Tag the line, (go all the way thru)**  
**Girls U turn back, star thru (check a two-faced line)**  
**Girls cross run, (go to the far end)**  
**Girls fold, left allemande**

Careful! The flow of your material can be adversely affected!

Closely related to directional calling techniques is the caller's ability to make effective use of "buffers," i.e. do sa do prior to a wave or lines forward and back. It must be emphasized that the use of buffers and directional calling are primarily an aid to help the less skilled dancer but, if over done, will cause boredom among the more capable and can tend to make your calling appear repetitive.

At midpoint in my program, I like to analyze my success. If I have catered heavily to the less skilled dancers in the first half of my program then I will consider "letting the hammer down" a little. This simply means providing a tip using a wider range of basics



with longer sequences including some APD. If it appears the first half of my program left the less skilled somewhat confused, I will certainly want to plan a tip using material which is enjoyable independent of level.

As was mentioned above, we are basically talking about a MS, QS program; however, if there is a need for more basics (of if you feel that the dancers feel that you need more basics!) the Plus 1 and 2 list can provide you with some figures that lend themselves to directional calling. Example: Single circle, diamond circulate, triple scoot.

As you can see, these commands are really extensions of Mainstream basics.

## SMOOTHER CHOREOGRAPHY TO ACHIEVE BETTER BODY FLOW

By Mike Seastrom, Northridge, California

**I**S MODERN SQUARE DANCING becoming too mechanical? Are we no longer dancing to the beat of the music? Is smooth dancing and flowing choreography a thing of the past? These questions and others like them have been discussed by dancers and callers for many years, yet only a few leaders in our vast activity have actually researched, written, and conveyed their findings for the remainder of us to learn and benefit from.

At the last two CALLERLAB conventions small interest sessions have been held on this topic, and with the research and sharing of ideas by caller leaders like Jim Mayo and Don Beck, some very valuable answers have been found. The next step, in my opinion, is to spread this information to as many callers and dancers as possible, so that more people can enjoy this sensation created by the flowing motion of smoother choreography.

There are two main participants in our dancing that makes this smooth sensation of body flow happen and both need to be focusing at least some unconscious attention in that direction of smoothness as the desired goal. These obvious participants are the dancer and the caller, and through better caller planning and caller-dancer education, our dancing can be as smooth as we desire.

The caller controls such elements of smoothness as body position, hand availability, body flow from call to call and timing. The elements that rest largely on the shoulders of the dancer are anticipation of body position for the next call, dancer correction to accommodate the action of others, and how familiar the dancer is with the calls or routines. To break down these elements involves enough material to make up a couple of short volumes, and if you are interested in pursuing this subject in more depth, Jim Mayo of Lexington, Massa-

chusetts, has caller guide volumes available.

Keep in mind that all the elements and principles of smoothness are fine, but it is impossible and unrealistic to apply them all at each moment of calling or dancing. The best approach is to analyze dance examples from both the man's and woman's point of view and pay attention to possible awkward transitions as they occur. In this way we can eliminate these unsmooth sequences one at a time. There is probably no dancer or caller around who is exempt from having contributed at some time or another to the awkward choreography collection. This can occur due to ignorance, lack of conscious observation, and even for the sake of dancing variety, which is a very necessary part of our activity. So, without making any good or bad value judgments, let's look at some dance examples and analyze them, using the elements of smoothness as our guide.

**Heads square thru four hands  
Swing thru, men run right  
Couples circulate, wheel and deal  
Veer left to a two-faced line  
Ferris wheel  
Centers square thru three quarters  
Left allemande**

This figure flows quite smoothly for the heads but the sides run around in a circle one and a half times. This is an example of overflow and can be very exasperating.

**Heads lead right, circle to a line  
Touch a quarter, coordinate  
Girls trade, wheel and deal  
Pass to the center  
Centers square thru three quarters  
Left allemande**

This figure is another example of overflow. For the boys, the figure has an even flow, but the girls go 'round and 'round. The coordinate followed by a girls trade is one full turn for the ladies as it is, but adding the wheel and deal "puts icing on an already dizzy cake."

**Heads square thru four hands  
Star thru, pass thru, chase right  
Single hinge, girls trade, recycle  
Dive thru, square thru three quarters  
Left allemande**

The main point in this figure is improper hand sequence or availability for the head ladies. When the heads square thru four hands and star thru, the head girls finish the square thru with a left hand and then have to star thru with the same hand. Sometimes we can get away with using the same hand twice if the hand height and position from one call to another is very close. An example of this is the sequence star thru, right and left thru.

**Heads right and left thru  
Heads lead right circle to a line  
Right and left thru, pass thru  
Tag the line  
Cloverleaf, centers zoom  
Look for the corner  
Left allemande**

The rough transition in this example is having the heads go right and left thru, then lead to the right and circle to a line. The head men have to back up in the courtesy turn then suddenly change direction and rotation to lead

right and circle to a line. For better body flow you can have the heads promenade halfway in place of the right and left thru.

**Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers swing thru, boys run  
Stroll and cycle  
Girls circulate, bend the line  
Pass thru, wheel and deal  
Centers square thru three quarters  
Left allemande**

The awkward sequence in this example is having the girls circulate then bend the line. The ladies must walk forward to circulate, then stop and back up to bend the line. This sudden change in direction breaks the momentum of the circulate and interrupts the body flow. Most dancers will smooth out this interruption naturally with a minor correction in body movement, and this dancer adjustment has, for a number of years, smoothed out many otherwise awkward calls and transitions. The point to be made here is that too many dancer-corrected transitions can contribute significantly to an overall feeling of awkward mechanical dancing.

**Heads right and left thru  
Roll a half sashay  
Touch a quarter, girls run  
Touch a quarter, centers trade  
Scoot back, walk and dodge  
Boys run, walk and dodge  
Partner trade  
Square thru four hands, trade by  
Left allemande**

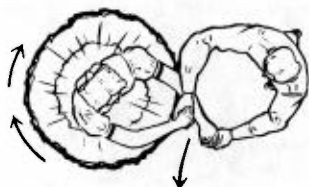
One of the biggest complaints from the ladies is that the callers often neglect to think of the women when planning smooth choreography. The figure above has one section (walk and dodge, boys run, walk and dodge, partner trade) where the girls slide right, then left, then right, then left again in the same spot, without a change in direction or scenery. Adding a figure like this, once in a while, can add variety to one's program only if accompanied by a sly grin, but too much of this type of dancing can make a square dancer feel like a mechanical mime.

**Heads lead right  
Veer left to a two-faced line  
Ferris wheel, centers zoom  
New centers swing thru, turn thru  
Left allemande**

The critical call-to-call transition in the figure is the "get in." When calling heads lead right and veer to the left to a two-faced line, the caller shouldn't pause between the two calls. This would allow the dancers the chance to anticipate a circle to a line, or it would permit a stop between the two calls and a subsequent interruption of momentum. Timing of calls is the key here as it is in many of our call-to-call sequences. Here is another example:

**Heads square thru  
Swing thru, boys run  
Ferris wheel, centers touch a quarter  
Left allemande**

If the caller avoids a pause between touch a quarter and left allemande, and puts the two together in a "quick call" fashion, it allows the dancers to smooth out a technically rough transition.



Timing of calls is extremely important in smooth dancing. It's always helpful for the caller to attempt to anticipate dancer anticipation. (See if you can say that quickly three times in a row.) There are many call-to-call transitions that are technically awkward, yet by just speeding up or slowing the timing or phrasing between the calls, you can smooth them out. I feel that eliminating transitions that can be smoother with a little planning, is needlessly cutting some of the variety from your program.

It's a good time to make another point about timing. We often use delayed timing to help dancers through unfamiliar material. We do this in beginners' class and in post-graduate workshops, and overusing this technique will create very unsmooth stop and go dancing. Use good judgment to permit a happy medium between dancer accomplishment, creative choreographic excitement and smoothness.

I would like to include one more figure to show how a technically smooth dance example can make a dancer scream if overused.

**Heads square thru four**  
**Swing thru, boys run**  
**Wheel and deal, touch a quarter**  
**Scout back, single hinge**  
**Girls trade, recycle**  
**Veer left to a two-faced line**  
**Half tag, trade, finish your tag**  
**Face right, wheel and deal**  
**Left allemande**

You may notice that this figure is somewhat exaggerated to make a point. Although technically this example is smooth, dancers make a circle with a two couple diameter four times before coming to a left allemande. The figure becomes very monotonous and can create an illusion for the dancer of being a small wheel inside a little machine that never stops. Dancers with claustrophobic tendencies will scream and hiss at you. "Open up" the square in your choreography to create that sensation of smoothness and allow your dancers to flow with the beat of the music.

I have only touched the surface in the study of smoother choreography and there are certainly more aspects of smoothness to evaluate. There will always be disagreements on the fine points, but I'm confident that our very general do's and don'ts will stand for some time. There's a constant learning process that we can continue to go through if we desire, and real progress will be made when we choose in favor of smoothness if we are aware of the choice. The first step to achieving smoother choreography and better body flow is just thinking about it.

## CONDUCTING A SUCCESSFUL WORKSHOP

*By Dave Taylor, Naperville, Illinois*

**C**ONDUCTING A SUCCESSFUL WORKSHOP poses many questions that need to be answered before actually instituting a plan of action.

Should the workshop be open or closed?

What type of workshop material should be selected?

Is there a need to review?

Should singing calls be included in the program?

Should the workshop be continuous or should it start all over from the beginning every 10 or even 20 weeks?

The most important question of all — is there a need? If there is no need, all of the other questions need no consideration. If there is a need, it is important to determine the exact need. Unfortunately, the term workshop has taken on some limited connotations (i.e. advanced, challenge, hi-level, etc.). Certainly there are workshops in these categories and they are needed. However, there are many levels of experience that have a need for workshops. Dancers who have just completed the first 50 basics may need workshops covering the extended program. It is possible that mainstream dancers who wish to improve their skills need workshops in the mainstream plus one program. Mainstream plus one dancers may wish a workshop in the mainstream plus two program.

The club or the caller who chooses to start an advanced workshop with the idea of making advanced dancers out of people who do not have the necessary experience has severely handicapped his chances for success. Nothing is more frustrating to the dancer and the caller than an advanced and experimental workshop for dancers who have not mastered position dancing.

If there is a need for a workshop that is being offered, success should be easy. Common sense will easily answer all of the remaining questions.

**CAUTION!** Common sense tells the boxer to lead with his left — but does he always use common sense? Dale Carnegie in his famous book, "How to Win Friends and Influence People," said "I won't tell you anything you don't already know; I will just remind you that you are *not* doing it."

Should the workshop be open or closed?  
 Answer: closed.

The most common complaint heard but not heeded is "Some new people came in and the caller had to start all over. Ten nights in a row he had to 'peel the top.'" Workshops that teach the first night every night become a bore to your more accomplished dancers.

A workshop is an educational experience and should be progressive. There should also be some form of advanced payment whether it is monthly, quarterly, or a nominal yearly fee and payment to be made each night. Dancers will readily accept this. There is no Adult Education Class, Social Club, Fraternity, or religious organization (Masons, Knights of Columbus, B'nai B'rith) that will allow someone to claim membership by dropping in now and then and making payment for that night only.

What type of workshop material should be selected? When a workshop is advertised as

extended basics or mainstream plus one, there is an exact number of basics that must be workshopped. It would help improve the dancers' capabilities if the caller were to review some of the previously learned basics and explore them from varied positions. The dancers would also feel as though they were being kept up to date if the caller would select some of the current experimental movements that are within their grasp from a relatively easy teach. Dancers enjoy the feeling that their caller is keeping them current. Some of the experimental movements of the past that would fall into this category are hinge, partner trade and roll, touch 1/4, lock it, acey deucey, etc.

Many times experimental movements suffer a very short life and are not heard of again. This often leads to the complaint that the dancer was taught something he couldn't use and it was a waste of time. NOT SO! Within many of the experimental movements that are no longer being used, the dancers have learned turns, rolls, and positioning that helps them throughout their dancing careers.

It is very apparent that the teaching ability of a caller is of paramount importance in conducting a successful workshop. Hurried walk thrus, complicated patterns, fast tempo, all position figures, and lengthy recitals before arriving at an allemande left when used with new workshop material, have a counter-productive effect.

No one has successfully determined the exact number of times a new figure should be walked before calling it to the dancers because of the differences in complexity involved. Ed Gilmore advised callers to walk a new figure until you, the caller, couldn't stand to walk it one more time — then walk it one more time and that should be almost enough for the dancers. It makes no sense at all to call a figure before the walk thru has been successfully executed. It should be walked from both the head couples and the side couples position or whatever positions you intend to call. Callers who walk such figures as "relay the deucey" from a head couples Box 1-4 (example, head couples square thru four hands then relay the deucey) and then proceed to call the same figure to the sides without having thoroughly walked it, have either a cruel outlook or a sadistic sense of humor. All position dancing, such as half sashayed positions or two boys or two girls together, should *never* be presented until the dancers have thoroughly mastered the material from the standard positions for a period of weeks.

In presenting a new basic to dancers, whether it is part of one of our accepted basics or an experimental basic, the caller should avoid complicated gets, getouts, and the use of other currently learned basics. Long recitals of square dance choreography before reaching an allemande left is also very unwise. A dancer could perform the new workshop figure in excellent fashion and fall apart on something else during a long complicated sequence before reaching his corner for the highly sought allemande. In such case the dancer's self-confidence could be seriously affected, causing future performance to falter measurably. The tempo should be slightly slower for the very same reason. The caller should use every measure of his or her talent to ensure the success of the dancer. Since relay the deucey (a mainstream plus two basic) was previously





mentioned and since it is rather complicated, the caller would be wise to call such simple figures as:

**Couples one and three square thru  
Go all the way around  
To the outside two  
Make an ocean wave  
Relay the deucey**

(Fill with helpful patter such as used in B-Sharp Workshop record "Relay the Deucey" BS-207)

**When you are through  
Change hands and allemande left  
or  
When you are through  
Swing thru and boys run  
Wheel and deal  
To an allemande left**

Nothing succeeds more than success and success breeds success. Using simple, uncomplicated patterns such as these builds a confidence within the dancers and they tend to dance with much more enthusiasm and efficiency. Two new figures and two or three figures for review would provide a good program for the dancers to assimilate comfortably.

Review is another vital part of the workshop. Everything that has been taught should be taught at least two more nights and quickly reviewed a few more nights after that. Time should be allotted between tips and after the dance for those who do not absorb the workshop material as quickly as others.

Callers who use singing calls at a workshop have often been criticized. This criticism rarely comes from the dancers. It comes mostly from callers who do not use singing calls at their workshops and from some of the dancers who are repeating what they have heard from these callers. Rather than give this subject more time than it deserves, it is better to point out that callers who do singing calls at their workshops invariably have much larger workshop groups — draw your own conclusions.

As for the question, should workshops be continuous? — If it is a large group and all is well — keep it continuous. If it is a small group, work them into the clubs after 15 or 20 weeks (whatever was advertised) and let them know that you are starting all over. Some of the dancers who had poor attendance or had problems during the first session may wish to rejoin you. Continuous workshops in general seem to be more successful. This could be due to the fact that dancers enjoy being kept current and feel a real sense of accomplishment and improvement. The square dance picture differs from area to area, therefore, there is no one answer that can be applied to all cases. The caller should study the needs carefully and make a decision based on his experience and geared toward the dancers' needs.

It is usually not in the best interest of the dancers to plan the club program based on the accomplishments of the workshop group. This can only be done if there are 80% or more actively involved in both groups. Some callers have seriously hurt their programs with the declaration, "If you don't come to my workshop, you won't be able to dance at my club." Fortunately, their numbers are few and getting fewer. Callers who wish to stimulate an interest in the workshop concept among their club

dancers have several options:

1. Advertising in magazines;
2. Flyers at dances (explaining the goals);
3. Direct approach with a short pitch on the microphone;
4. Sample.

The sample idea can be used once the workshop has started. Pick a *good, interesting* experimental figure. Start by telling the club that you want to show them an interesting experimental figure that the workshop group enjoyed. Then, see to it that the club members enjoy it and offer an invitation to join in the *fun*.

The caller should take the time to make a periodic check of those workshop figures that are going to be kept in the program. Periodic workshop notes should be mimeographed or printed with the names of these figures and instructions on how to do them. The dancers enjoy receiving them and they are very helpful.

The workshop has provided a great service to the square dance world. It has helped people improve their efficiency in dancing and in many cases has provided a means for those people, who have had to drop out temporarily, to return to this great activity. Workshops have become an integral part of the square dance movement. The measure of success is usually numbers. It is sincerely hoped that this article will be of help to those who are attempting to get involved in the workshop concept and perhaps even in some small way to those who have already been conducting successful workshops.

## YOUR PROGRAM— IS IT SHOWING?

*By Bob Van Antwerp, Buena Park, California*

**E**FFECTIVE PROGRAMMING, which remains ever so important, rests as the sole responsibility of the caller or instructor. In any given dance situation his/her judgment as to how the program is constructed spells the difference between continued success or failure.

Many callers do not make the effort to analyze each dance situation in regards to programming for a specific night. As a result they sometimes find themselves at a loss when they are not prepared to change their program format for the dancers' benefit as well as their own.

So many times we as callers find ourselves unintentionally blinded by our own desire to be a success and we fail to realize that some things are not working — due to our lack of concern for our participants, the dancers. The intense desire on the caller's part to make certain elements of his instruction of a new movement or figure succeed can automatically spell defeat if he/she neglects programming efforts.

As a leader, a caller shouldn't be so positive that he can not change his pre-planned program if the need arises or dancers may soon make themselves absent from his scheduled performances.

The need is greater than ever, with our heavy dance demands, for each caller in his own way to prepare for special program "spices" that will keep the dancers returning to the hall for more of what they seem to accept as an enjoyable recreation experience. Callers must

rise to each occasion in a different vein, as it is the caller's responsibility to assess each dance group on its own merits and capabilities and offer a program that will be accepted as the most successful one that he can offer on that specific dance night.

Let me offer a few suggestions that I have found to be advantageous in club dances or special dance activities, festivals and camps, when endeavoring to keep the interest of the dancer alive, should it stray.

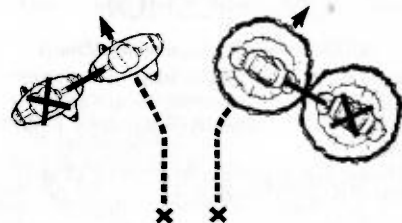
1. With the experience you have already attained, try not to overplan or underplan a program. Endeavor to hit a happy medium which you feel will be complimentary to you as well as to the dancers.

2. Quick changes in programming are essential and necessary at times and a few tell-tale signs to consider are: (a) facial expressions (they can tell you many things if you are observant), especially on the men; (b) the failure on the part of the caller to quickly fill the squares (there must be a reason); (c) temperature and atmosphere of the hall (too hot — too cold); (d) condition of the floor (too sticky or too slippery); (e) sound problems; (f) age of dancers participating (check tempo and timing, whether they are young or old); (g) dull response from dancers on the completion of a tip; (h) late arrivals and early departures (look for reasons).

3. Be aware that the level of dancing is contingent upon experience and the cultivated ability of truly listening — hearing not only the expected things, but the unexpected as well.

4. Related movements should be arranged to hold the dancers' interest and yet permit them to recognize the similarity of figures and be surprised with the different end result.

5. Realizing that you, the caller, will have to use your discretion to determine when, how much, and how often they should be considered, here are some "spices" to programming which I turn to consistently: (a) circle progression movements (couples facing couples in a circle) using square dance terms; (b) use of old, established dance figures that have proven successful with all levels of dance participants; (c) dance patterns that are made up of four couple movements such as Island Chain, Tea Cup Chain, Grand Parade, Rotary Chain, Grand Spin, Everybody Chain, etc., in a series of moves that combine portions of each blended in a continuous, flowing, called figure. Use sparingly, determining how much the floor can handle or want; (d) progressive squares with an emphasis on in-depth preparation of the dancers with ample instruction that will allow a successful completion. This is the key to the success and is so important in holding the dancers' interest; (e) singing calls can be very well accepted if variety is used in the selection, i.e. ballad, western, up-tempo, rhythm and blues, 6/8 rhythm and rock (depending on the



caller's ability to handle); (f) occasional, not continual, use of hexagon and triangle square movements; (g) easy to teach circle contras.

6. Discussion with dancers during intermissions or breaks will usually provide the caller with an assist in program adjustment, if need be. Appropriate methods of discussion will usually produce the results needed.

7. Build with the end result in mind.

8. Let music fill the hall as dancers enter and end with a goodnight waltz or at least have music playing as they exit. The warmth of this small addition makes for better dances.

9. Determine as quickly as possible what the dancers are responding to and hang with it.

10. Your own honest self evaluation will help to determine if you are really putting a 100% effort into your work to provide a good square dance or instruction period in the way of programming. It will also let you know if you are *just getting by*.

11. Knowing your dancers is so important in a regular club situation. It will aid in knowing how they react to certain situations, i.e. whether a partner and square change once during the evening is advisable. This would also apply to certain circle mixers. You can depend upon these receiving expressions of pleasure by many and negative responses by others. You can assert your leadership qualities in certain instances of this nature and could make this a program plus but this has to be determined by you, the leader with the experience, giving consideration to guests as well as to regulars.

12. Endeavor to handle as many requests on singing calls as you can without program interruption. This is your way of responding to the requests.

13. Resort to special singing calls that blend with holidays or special occasions, for example, "Veer to Donegal" for St. Patrick's Day, "Ghost Riders in the Sky" for Hallowe'en, "Hukilau" for the Hawaiian Luau, etc. In addition, many have a Christmas theme.

14. Lastly, great care must be given to the selection of program "spices" or additions during the evening to insure that the dance continues to be successful and not a continual round of complicated confusion.

Realizing that they may work for some and possibly deter others in their presentation, I would like to recommend some program "spices." I only wish it were possible to offer a set recipe that would be the answer to all program problems but it isn't that simple.

## MEET JOE AND BARBARA



Take A Good Look is a regular feature in each issue of SQUARE DANCING Magazine. While directed to the dancer, callers will find that this series is particularly helpful in getting across problem movements and basics that tend to be forgotten by the dancers and often overlooked by the callers themselves. You'll find this a good reference in selecting material to use in club workshops or choosing subjects to cover with new dancers. Just one of many features in this official magazine of The Sets in Order American Square Dance Society.

# UNUSUALS and GIMMICKS

**A**N UNUSUAL or a Gimmick is often a movement that, while not new, is used only occasionally and, when used, requires some walk through and discussion. Many movements that would fit this category such as the grand square and the teacup chain may have been done consistently enough that no walk through or special discussion is necessary. During the two years covered by this yearbook a number of these "specials" were included in the Workshop.

## EVERYBODY CHAIN

By Bob Gray, Cumberland, R.I.

From a squared set (heads remain heads, sides remain sides) four ladies grand chain as the head men face to the right and side men face to their left to take right hands and pull by to courtesy turn the lady coming out of the center (corner lady). Four ladies chain again and original head men again pull by with the right with original side men to courtesy turn the lady coming out of the center (opposite lady). Do two more times and all are home.

## GRAND SQUARE VARIATIONS

This material, sent to us by Gene Hairrell of Memphis, Tennessee, serves to remind callers, especially newer callers, that there is more to Grand Square than to just say it and then sing pretty for 32 bars.

**Four ladies chain three quarters**  
**Everybody roll a half sashay**  
**Sides face, do a half grand square**  
**Allemande left**

**Heads crosstrail thru**  
**Go around two, line up four**  
**Forward and back**  
**Ends box the gnat**  
**Everybody do a grand square**  
**Bow to your partner**

**Four ladies chain**  
**Everybody roll a half sashay**  
**Sides face, grand square**  
**One, two, three, turn**  
**One, two, go right and left grand**

**Head ladies chain to the right**  
**New side ladies chain across**  
**Side face, grand square**  
**One, two, three, turn**  
**One, two, three**  
**Allemande left**

**Sides right and left thru**  
**Everybody roll a half sashay**  
**Sides face, grand square**  
**One, two, three, turn**  
**One, two, three, turn**  
**One, two, three, turn**  
**One, two, three, reverse**  
**One, two, stop**  
**Lines of four forward and back**  
**Everybody slide thru**  
**Allemande left**

**Boys face your partner**  
**Everybody do a grand square**  
**(All girls go in, all boys back up)**  
**Get home and bow to your partner**

## HEXAGON SQUARES

By Jim Gammalo, Olmstead Falls, Ohio

Dancers form sets with two couples in a line of four at the heads and one couple in each of the side positions (six couples to a set). Grand right and left takes seven hands to return to partner.

**Heads square thru four hands**  
**Swing thru, boys circulate**  
**Swing thru, girls circulate**  
**Swing thru, all eight circulate**  
**Swing thru, right and left thru**  
**All pass thru, California twirl**  
**Left allemande**

**Heads flutter wheel, sweep a quarter**  
**Pass thru, do sa do to an ocean wave**  
**Spin chain thru**  
**Spin chain thru, change hands**  
**Left allemande**

**Circle left**  
**Rollaway a half sashay**  
**Right and left grand, meet new partner**  
**Promenade home**  
**Heads flutter wheel, sweep a quarter**  
**Pass thru, do sa do to an ocean wave**  
**Spin chain thru**  
**Spin chain thru**  
**Swing thru, boys trade turn thru**  
**Left allemande, go right and left grand**

A combination of several of these movements could be used in this manner:

**Head ladies island chain**  
**Side ladies right with a right**  
**Side ladies island chain**  
**Head ladies right with a right**  
**Rotary chain, ladies chain three quarters**  
**Men promenade right one quarter**  
**Rotary chain, ladies chain three quarters**  
**Men promenade right one quarter**  
**Everybody chain, ladies grand chain**  
**Men pull by and courtesy turn**  
**Everybody chain, ladies grand chain**  
**Men pull by and courtesy turn**  
**Head ladies island chain**  
**Side ladies go right**  
**Sides ladies island chain**  
**Head ladies go right**  
**Left allemande**

These can be fun but the caller should be careful not to over-gimmick any dance. Like rich pastry, they should be used as special treats and to fill specific program needs.

## ISLAND CHAIN

By Paul Hunt, Long Island, New York

Head ladies do a wheel chain (turn once and a half) to the opposite man. While the head ladies are still wheeling in the center, side men send their partners to the right to right arm turn with the head men and return to partners all, then courtesy turn (side ladies with partners, head ladies with opposites). Side ladies wheel chain while the head men turn them by the right and send them home. All now turn by the left with a courtesy turn. Everyone at this



point has opposites for partners. Repeat the above sequence for a full Island Chain to end with partners.

#### Head ladies island chain

Side ladies go right with a right

Side ladies island chain

Head ladies go right with a right

(Repeat all to end at home with original partner)

### PROGRESSIVE SQUARES

From Ed Gilmore (author unknown)

Progressive squares is a method of moving squares around the floor through a series of figures and then returning the dancers to their original home position in their original square (in sequence) with their partner. Certain rules must be explained to the dancers before starting: *If facing another couple and the call is directed to them, execute the call even though the other couple is in another square. If facing out with no other couple in front of them, couples do a California twirl to face in to the set and be ready to follow the next command.* Progressive squares can be done with any even number of squares.

#### Four ladies chain, chain back

Everybody California twirl

Walk forward and star thru

Pass thru to a new square

Forward eight and back

California twirl, walk forward

Star thru, square thru three quarters

Left allemande

Heads pass thru, pass thru again

Sides pass thru, pass thru again

Heads pass thru, pass thru again

Sides pass thru, pass thru again

Four ladies chain

Heads go right, right and left thru

Heads pass thru, pass thru again

Sides pass thru, pass thru again

Heads pass thru, pass thru again

Sides pass thru, pass thru again

Heads right and left thru

Sides right and left thru

(Repeat from the beginning)

Heads lead right, circle to a line

Pass thru, move on

Right and left thru

California twirl, walk forward

Star thru, half square thru

Move on, right and left thru

Square thru three quarters

Cross trail, left allemande

### ROTARY CHAIN

Author Unknown (revised, simplified version)

From a squared set all ladies star right three quarters and the men promenade one quarter to the right to courtesy turn partner in a new position (one quarter to the right of original starting position). Four changes will return partners to home position. Use of this movement and adding Island Chain and Everybody Chain gives ample variety for most floors.

### TANDEM SQUARES?

Some time ago a novelty form of double squares was proving quite popular and we printed a number of drills that were used at the time. We've had some requests to do more of this so here's a reminder. For the Tandem Squares have one square set up inside of another, all facing the center of the square. Calls can be given to the "insiders" or to the "outsiders." The beauty of all of this is to intermix

the calls so that the 16 dancers involved in one tandem square eventually end in their starting positions, all reunited with their partners. Try these:

Inside four California twirl, star thru  
Do sa do, star thru, dive thru, substitute  
Insides California twirl, star thru  
Do sa do, star thru, dive thru  
Substitute (all resolved)

Inside four California twirl  
Outsides split 'em 'round one line of four  
Bend the line, box the gnat, do sa do  
Star thru, ladies flutter wheel  
Ladies chain, dive thru (resolved)

Inside ladies chain, outsides left allemande  
Inside ladies chain back  
Outsides right and left grand  
Insides now left allemande  
Partners right and left grand  
Meet your girls and all promenade

(This one requires plenty of space)  
All the sides face grand square (16 counts)  
All swing your partner, insides circle left  
Outside four you promenade  
Inside four left allemande  
All promenade home

#### Inside arch

Outside ladies chain thru the arches

(all the way to the outside man)

Four inside ladies chain  
Insides California twirl and star thru  
Do sa do to an ocean wave  
Swing thru (in your own four)  
Men run, bend the line, flutter wheel  
Dive thru, inside four those ladies chain  
Everybody do a left allemande  
A right and left grand  
Outsides do it just halfway  
Everybody promenade I say  
Home you go and swing

Tandem squares into unresolved new squares

Inside heads lead to the right

Circle four to a line

Outside sides squeeze in make line of six

Outside heads square thru split outside six

Move to the end make a line of eight

Pass thru hold hands and the ends join hands

Circle left some have a new girl some have not

Swing and whirl with the girl you've got

Square your set

### STAN'S DOUBLE QUADRILLE MIXER

By Stan Burdick

Inside couples go forward and back

Same couples wheel around (or Frontier whirl)

\*Square thru the couples you found

Four hands round and you're not thru

Go on to the next and square thru

Four hands around and a quarter more

(or 5 hands round)

Pull on by, go on to the next

Star thru, right and left thru

Dive to the middle, four ladies chain

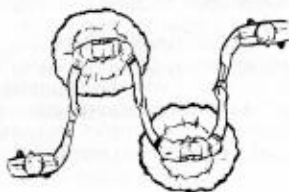
(Repeat all, then)

Inside arch and substitute

(Repeat all to chain, then)

(Repeat again to chain, and)

Inside arch, substitute, bow to your partner  
you're thru



### 16 CHAIN THRU

By Willard Orlich

Inside couples go forward and back

All around your corners do

Partners now you star thru

Right and left thru, 16 chain thru

Turn on the ends, star left in the middle

Keep in time to the tune of the fiddle

Turn on the ends, star left in the middle

Keep in rhythm to the words of the riddle

Turn on the ends, star left in the center

You're doing fine, you're doing better

Turn on the ends, star left in the center

Here they come like a fender bender

Right and left thru and the center two

Frontier whirl, you're almost thru

### TANDEM #1

By Frank Lane and Jack Jackson

Inside men star left, you roam

Go once around and pick up your own

Go once around, you're doing fine

Pick up your outside pair this time

You're eight in line across the set

So bend that line, you're not thru yet

(If possible time it so they are at home)

Go forward four and back in time

Now two by two you bend those lines

Star thru, two ladies chain

Turn those girls we're gone again

(Do Stan's Double Quadrille Mixer from\*)

### TANDEM #2

By Frank Lane and Jack Jackson

Inside four ladies chain

Turn 'em round we're gone again

Then chain 'em back, full turn around

With the outsides chain as you come down

Inside two full turn I say

While outsides roll with a half sashay

Heads double pass thru, centers in

Frontier whirl and now the sides

Double pass thru, centers in, Frontier whirl

Now heads again pass thru across you shoot

Wheel and deal then substitute

Sides pass thru across you shoot

Then wheel and deal and substitute

(Repeat)

### TANDEM ALLEMANDE #1

By Frank Lane and Jack Jackson

Inside four ladies chain

Outsides left allemande

Insides chain back again

Outsides right and left grand

Insides now left allemande

Partners right, right and left grand

Meet your girls and promenade home

### TANDEM GET-OUT

By Frank Lane and Jack Jackson

Threes and fours substitute

Inside heads Frontier whirl

Star thru then chain the girls

Same two and inside sides pass thru to new square

(actually your original square)

Four ladies chain across from there

Chain 'em back across the hall

Then bow to your partner — that's all

### TANDEM THAR

By Frank Lane and Jack Jackson

Insides do sa do corner, turn partner left an allemande thar

Turn it twice around

Outsides do sa do corner, turn partner left and join that thar

(Turn star until they are home)

Slip the clutch, left allemande

Insides do sa do, outsides right and left grand

Insides left allemande, everybody promenade the land



# AMMUNITION



**T**HIS SPECIAL SECTION which occupies the last page of the Workshop in each issue of **SQUARE DANCING Magazine** is continuing to grow in popularity. Edited by Ken Kernen, Phoenix, Arizona, the dances in this section contain some of the new and some of the old, but all based on relatively uncomplicated dance material. You'll find material here that fits well with one night stands, others that can be used at different stages in a beginners class and much that will prove valuable in planning parties and special events at any plateau of square dancing. Some of the dances are of a traditional nature and tie-in well with the regular feature "Traditional Treasury" (see Page 95). One portion of this monthly feature specializes in adaptations of well-known singing calls (See Page 50). We think you will find this portion of the Workshop particularly valuable to you.

**Heads right and left thru**  
**Square thru three quarters round**  
**Separate around one into the middle**  
**Right and left thru**  
**Square thru three quarters round**  
**Do sa do, star thru**  
**Right and left thru, pass thru on to the next**  
**Circle four three quarters round**  
**Dive thru, pass thru, star thru**  
**Right and left thru, pass thru on to the next**  
**Circle four three quarters round**  
**Dive thru, star thru**  
**Cross trail thru, left allemande**

**LADY AROUND TWO, GENT FALL THRU**  
**First old couple bow and swing,**  
**Lead right out to the right of the ring.**  
 (First couple with the lady in the lead goes to the right behind couple #2)  
**Now lady around two and gent fall thru,**  
 (The lady goes around behind two as the gent goes around one, splitting the number two couple. Both come into the center of the square and face left single file with the gent in the lead. The number two couple is not active except to move apart to allow a dancer to pass between them.)  
**Put the gent in the lead,**  
**Gent around two and the lady fall thru.**  
**Swing 'em on the inside, outside too.**  
**Circle up four and around you go,**  
**Break it all up with a do paso.**  
**Partner by the left, now corner by the right,**  
**Courtesy turn, don't take all night.**  
**Circle to the left, go around the floor,**  
**Now reverse back, go single file.**  
**Number one lady in the lead**  
 (Everybody follow #1 lady)  
**Lady around two and the gent fall thru**  
 (With #1 lady leading the line, she goes around two while the #1 man falls thru. This puts him in the lead and they start moving to the right to go around the couple again; as they do the #2 lady will go around two and the #2 man will fall thru and immediately follow couple #1. Then the call will continue)  
**Gent around two and the lady fall thru.**  
**Swing 'em on the inside, outside too.**  
**Circle up six and around you go,**  
**Break it all up with a do paso.**  
**Partner by the left and corner by the right,**  
**Turn that partner and circle up six.**  
**Now circle to the right, go single file.**  
**Number one lady in the lead,**  
**Lady around two and the gent fall thru.**  
**With the gent in the lead,**  
**Gent around two and the lady fall thru.**  
**Swing 'em at home and you're not thru,**  
**Allemande left, etc.**

**Three and four ladies chain**  
**Number one lady cross the square**  
**Circle three with number three**  
**Gent break with the left to a line of three**  
**Two and four cross trail thru**  
**Separate around one, make lines**  
**Go forward up and back that way**  
**Ends star thru and circle eight**  
**Four men go forward and back**  
**Cross trail thru**  
**Around one and circle eight**  
**Everybody California twirl**  
**Left allemande**

**Four ladies chain across**  
**Four ladies chain three quarters round**  
**Heads right and left thru**  
**All four couples forward and back**  
**All four couples roll a half sashay**  
**Heads square thru**  
**Right and left grand**

**Heads half square thru**  
**Right and left thru the outside two**  
**Face your partner back away**  
**Lines of four go forward and back**  
**Centers arch ends turn out**  
**Around one, down the middle**  
**Right and left thru, half square thru**  
**Right and left thru the outside two**  
**Face your partner back out**  
**Centers arch ends turn out**  
**Around one, down the middle**  
**Cross trail thru, left allemande**

**Sides right and left thru**  
**Heads square thru four hands**  
**Split two around one and line up four**  
**Forward eight to the middle and back**  
**Box the gnat, right and left thru**  
**Just the ends star thru**  
**Pass thru down the middle**  
**Separate around one and line up four**  
**Box the gnat**  
**Right and left allemande**

**Four ladies chain**  
**Sides right and left thru**  
**Heads square thru three quarters round**  
**Separate around one, down the middle**  
**Right and left thru**  
**Pass thru, right and left thru**  
**Circle four half way around**  
**Dive thru, pass thru**  
**Left allemande**

**Four ladies chain across**  
**Heads pass thru**  
**Separate behind the sides stand**  
**Sides box the gnat**  
**Everyone right and left grand**

*Here's a traditional call to add variety.*

## DIP AND DIVE

**First old couple bow and swing**  
**Lead right out to the right of the ring**  
**Circle up half and don't you blunder**  
**Inside arch and the outside under**  
**Dip and dive across the square**  
**It's over and under with your lady fair**  
**Keep on a goin' and don't be slow**  
**Now duck to the middle and on you go**  
**It's over to couple three and circle four**  
 (Break it up with a do paso or a do si do or a dive for the oyster, etc.)  
**Circle up four again**  
**Dive on thru to couple number four**  
**Circle up half and don't you blunder**  
**Inside arch and the outside under**  
 (etc.)  
**Now duck on thru and home you go**  
**Everybody swing**  
**Promenade**

**EXPLANATION:** Couple number one leads right to circle half with couple number two. Starting from this position, couple two makes an arch and couple number one dives thru and when they reach the middle, makes an arch. Couple number four now dives through the arch while couple number two who is facing out does a California twirl. The arching and diving action continues until all three couples are back in their starting position. Whenever a couple faces out, they automatically California twirl to face back in towards the center of the square ready to dive thru. Whenever a couple dives to the center of the square, they immediately make an arch.

**Heads right and left thru**  
**Roll a half sashay**  
**Move up to the middle and back away**  
**Star thru, U turn back**  
**Couple number one box the gnat**  
**Square thru three quarters**  
**Left square thru the outside two**  
**Four hands round, then U turn back**  
**Couple number two box the gnat**  
**Back up in lines, bend the line**  
**Square thru three quarters, U turn back**  
**Couple number three box the gnat**  
**Back up in lines, bend the line**  
**Square thru three quarters, U turn back**  
**Couple number four box the gnat**  
**Back up in lines, bend the line**  
**Square thru three quarters, U turn back**  
**Ends box the gnat**  
**Back up in lines, bend the line**  
**Square thru three quarters, U turn back**  
**Left allemande**

**Sides pass thru**  
**Around just one to lines of four**  
**Go forward up and back away**  
**Centers only half sashay**  
**Everybody half sashay**  
**Star thru, California twirl**  
**Left allemande**

**Sides half square thru**  
**Half square thru the outside two**  
**U turn back to lines of four**  
**Forward eight and back away**  
**Center four half square thru**  
**Circle four with those you meet**  
**Once around then dive thru**  
**Square thru three quarters**  
**Left allemande**

**Heads promenade half way**  
**Come down the middle, right and left thru**  
**Square thru four hands**  
**With the outsides square thru four**  
**U turn back**  
**Left allemande**

Four gents to the center make a right hand star  
 Now back by the left but not too far  
 Pass your own and pick up the next  
 Star promenade go round the set  
 Gents back out and the girls sweep in  
 Once and a half and we're gone again  
 Girls in the middle, gents on the rim  
 Star promenade with the pretty side in  
 Head couples wheel around  
 Square thru with those you meet  
 Four hands round and those facing in  
 Star by the right in the middle of the pen  
 Outside two just turn alone  
 Centers star back by the left and when you do  
 Star promenade the outside two  
 Just the inside ladies do a half sashay  
 All star promenade in the usual way  
 Head two couples wheel around  
 Square thru four and don't ask why  
 Right to momma pull her by  
 Left allemande

First and third do a half sashay  
 Go forward up and back away  
 Box the gnat across the track  
 Half square thru the other way back  
 Right to corner and box the gnat  
 Half square thru the other way back  
 Lines go out and back right in  
 Arch in the middle and the ends duck in  
 Circle four in the middle of the floor  
 Exactly once and there you stand  
 California twirl, left allemande

First and third do a half sashay  
 Go forward up and back away  
 Box the gnat across the track  
 Half square thru the other way back  
 Right to corner and box the gnat  
 Half square thru the other way back  
 Lines go out and back right in  
 Arch in the middle and the ends duck in  
 Circle four in the middle of the floor  
 Once around and when you do  
 Pass thru and box the gnat  
 Half square thru the other way back  
 Lines go out and back again  
 Arch in the middle and the ends duck in  
 Box the gnat in the middle once more  
 Half square thru across the floor  
 Separate and go around two  
 It's down the middle and box the gnat  
 Cross trail thru and don't just stand  
 Corners all left allemande

Four ladies chain three quarters  
 Heads go forward and back  
 Right and left thru on the center track  
 All four couples do a half sashay  
 Heads to the middle and back once more  
 Half square thru  
 Then right and left grand

Side ladies chain across  
 First and third lead to the right  
 Circle half then dive thru  
 Right and left thru the inside two  
 Pass thru, square thru three quarters  
 U turn back then pass thru  
 Right and left grand

Sides promenade and go half way  
 Then lead to the right in the usual way  
 Circle up four then break to a line  
 Go forward eight and back away  
 Arch in the middle and the ends duck out  
 Around just one and down the middle  
 Cross trail thru and around just one  
 Line up four then all join hands  
 Circle up eight to the music of the band  
 Girls roll away and a right and left grand

Heads pass thru  
 Around just one, into the middle  
 Box the gnat, U turn back  
 Right and left thru, dive thru  
 Box the gnat, U turn back  
 Right and left thru, dive thru  
 Pass thru, split two  
 Around one into the middle  
 Crosstrail thru, around one  
 Into the middle, box the gnat  
 Pull by, left allemande

Four ladies chain three quarters round  
 Four ladies chain across  
 Heads lead right and circle four  
 Head men break to lines of four  
 Pass thru, bend the line  
 Star thru dive thru  
 Pass thru, right and left thru  
 Box the gnat change hands  
 Left square thru three quarters round  
 Right and left grand

Number one couple half sashay  
 Number two California twirl  
 Number three face your partner  
 Number four turn back to back  
 Number one U turn back  
 Number two stand pat  
 Number three star thru  
 Number four stand pat while  
 One, two, and three cross trail thru  
 Left allemande

Grand square is the focus of this month's collection of figures. In several of the examples the exact timing of the Grand Square is critical since it may be interrupted after a precise number of beats with another command which the dancers must react to immediately. These variations are not for those who have just been exposed to the Grand Square. Work out the timing before trying it on a group and you also may want to workshop the dancers first.

Four ladies chain three quarters  
 Everybody roll a half sashay  
 Square your sets that way  
 Sides face, grand square  
 (16 steps)  
 Left allemande

Four ladies chain  
 Everybody roll a half sashay  
 Square your sets that way  
 Sides face, grand square  
 One, two, three, turn  
 One, two, go right and left grand

Head ladies chain to the right  
 New side ladies chain across  
 Sides face, grand square  
 One, two, three, turn  
 One, two, left allemande

Sides face, grand square  
 One, two, three, turn; one, two, three, turn  
 One, two, three, turn; one, two, three, reverse  
 One, two, three, reverse again  
 One, two, go right and left grand

One and two right and left thru  
 The other two ladies chain  
 New one and three right and left thru  
 The other two ladies chain  
 New one and four right and left thru  
 The other two ladies chain  
 Sides face, grand square  
 Walk, two, three, turn  
 Walk, two, three, allemande left

Sides cross trail round two  
 And line up four  
 Forward eight and back  
 Ends only box the gnat  
 Grand square

Sides face, grand square  
 One, two, three, turn; one, two, three, turn  
 One, two, three, turn  
 One, two, four ladies chain  
 Heads face, grand square  
 One, two, three, turn; one, two, three, turn  
 One, two, three, turn  
 One, four ladies chain three quarters  
 Sides face, grand square  
 One, two, three, turn; one, two, three, turn  
 One, two, three, turn; one, two, three, reverse  
 One, two, three, turn  
 One, two, left allemande

Head ladies chain to the right  
 New side ladies chain across  
 Heads right and left thru  
 Roll a half sashay  
 Up to the middle and back  
 Pass thru, separate around one  
 Into the middle pass thru  
 Circle four  
 Ladies break, two lines of four  
 Go forward eight and back  
 Girls go forward, face one quarter in  
 Boys face, everybody grand square  
 (full 32 counts)  
 Girls go forward and back  
 Pass thru  
 Separate around one to lines of four  
 Go forward eight and back  
 Boys step forward, face one quarter in  
 Girls face, everybody grand square  
 (32 counts)  
 Join hands and circle left  
 Reverse back go single file  
 Just the gents U turn back  
 Those who can right pull by  
 Everybody left pull by  
 Right pull by, left allemande

Boys face your partner  
 Grand square

Note on this one that all four boys face their partners and start the grand square by backing away, while the girls start the action by going forward four small steps toward the middle and all continue the grand square action. It's tricky but different!

The following two examples are from David Cox, East Gosford, Australia:

Heads star left  
 Pass the corner take the next  
 Star promenade don't get vexed  
 Boys wheel around, cross trail thru  
 Swing the one you meet  
 Promenade and keep it neat  
 Head men and the girl with you wheel around  
 Right and left thru  
 Star thru, pass thru  
 Swing your own and promenade

Sides star left  
 Pass the corner take the next  
 Star promenade don't get vexed  
 Boys wheel around and star thru  
 Center two pass thru  
 Square thru three quarters  
 1, 2, 3 left allemande



And these are from our Special Ammunition Workshop Editor, Ken Kernen, Phoenix, Arizona.

Heads right and left thru and rollaway  
Star thru, right and left thru  
Dive thru, California twirl  
Dive thru, California twirl  
Dive thru, pass thru  
Right and left thru, dive thru  
Square thru five hands  
Allemande left

Sides half square thru  
Right and left thru with the outside two  
Dive thru, pass thru  
Square thru four hands around  
Bend the line, right and left thru  
Star thru, left allemande

Head ladies chain right  
Sides half sashay  
Head ladies star across  
Everyone left allemande

Heads half square thru  
Right and left thru  
Dive thru, pass thru  
Circle four once around  
Sides dive in, California twirl  
Heads dive in, California twirl  
Allemande left

Head couples promenade the outside ring  
Go all the way with the pretty little thing  
While the side couples right and left thru  
Turn this gal like you always do  
Couple three and new number four  
Go forward up and back once more  
Just you two go right and left thru  
New head ladies chain across  
Same two couples rollaway  
First couple only go forward and back  
Go down the center and split the track  
Go around just one and everybody  
Allemande left

Heads star thru, right and left thru  
Pass thru, right and left thru  
Dive thru, California twirl  
Dive thru, California twirl  
Right and left thru, dive thru  
California twirl, dive thru  
Pass thru  
Separate round one into the middle  
Cross trail thru, left allemande

Here's a long routine but it's fun to do. Try it on your dancers.

Four ladies chain  
Promenade  
Heads wheel around, star thru  
If you can California twirl  
If you can right and left thru  
If you can star thru  
If you can California twirl  
If you can right and left thru  
If you can star thru  
If you can California twirl  
If you can right and left thru  
If you can star thru  
If you can California twirl  
If you can bend the line  
If you can cross trail  
If you can left allemande

Sides ladies chain  
Same two right and left thru  
Heads lead right and circle to a line  
Half sashay, pass thru  
Centers arch, ends turn in  
Right and left thru, pass thru  
Two ladies chain  
Inside two California twirl  
Same two star thru

Square thru four hands around  
Right and left thru, dive thru  
Pass thru, right and left thru  
Star thru and rollaway  
Pass thru, centers arch, ends turn in  
Right and left thru, pass thru  
Two ladies chain, inside two California twirl  
Same two star thru  
Right and left thru  
Star thru, pass thru  
Right and left thru, dive thru  
Pass thru, right and left thru  
Star thru and rollaway  
Pass thru, centers arch, ends turn in  
Right and left thru, pass thru  
Two ladies chain  
Inside two California twirl  
Same two star thru  
Square thru four hands around  
Right and left thru, dive thru  
Pass thru, left allemande

Heads half square thru  
Right and left thru  
Dive thru, pass thru  
Square thru four hands around  
Bend the line, star thru  
Right and left thru, dive thru  
Pass thru, half square thru  
Bend the line, star thru  
Right and left thru, dive thru  
Pass thru, square thru four hands  
Bend the line, star thru  
Allemande left

Sides half square thru  
Right and left thru the outside two  
Dive thru, pass thru  
Star thru, pass thru  
Bend the line, star thru  
Left allemande

Sides lead right and circle to a line  
Pass thru, bend the line  
Pass thru, girls turn left around your man  
Left allemande

Four ladies chain  
Sides right and left thru  
Heads right and left thru with a full turn  
Separate round one into the middle  
Right and left thru with a full turn  
Right and left thru with a full turn  
Centers right and left thru  
Outsides California twirl  
Left allemande

Heads promenade go half way  
Lead to the right and circle four  
Break to a line  
Pass thru, bend the line  
Square thru three quarters  
Bend the line, right and left thru  
Pass thru, all turn left in single file  
Men move up and promenade  
Heads wheel around, right and left thru  
Cross trail thru, skip one girl  
Left allemande

Heads right and left thru  
Half square thru, right and left thru  
Finish it off with a half sashay  
Box the gnat, change hands  
Left allemande

Heads right and left thru and rollaway  
Pass thru, separate  
Round one to lines of four  
Inside two box the gnat  
Right and left thru  
Pass thru, separate  
Round one to lines of four  
Bend the line  
Inside two cross trail thru  
Left allemande

Side ladies chain  
Heads right and left thru  
Sides lead right, allemande left

Sides right and left thru  
Same two ladies chain  
Heads lead right and circle half  
Dive thru, pass thru  
Swing the one in front of you  
Face those two in lines of four  
Pass thru, face your partner  
Left allemande

Head ladies chain across  
Side ladies chain across  
New one and two ladies chain  
New three and four ladies chain  
Heads lead right and circle half  
Dive thru, circle four once around  
Pass thru, star thru, right and left thru  
Cross trail thru  
Left allemande

Sides right and left thru  
Number three split the opposite  
Separate around three and line up three  
Pass thru, U turn back  
Six star right go once around  
Come back by the left  
Couple number three with the lonesome pair  
star right  
One and three pick up your corner star  
promenade  
Two girls rollaway, four men star  
Girls backtrack to the same man  
Left allemande

Sides half sashay  
Heads cross trail round two  
Make lines of four  
Star thru, right and left thru  
Dive thru, pass thru  
Split two round one to lines  
Pass thru, U turn back  
Star thru, left allemande

Heads right and left thru  
Same ladies chain  
Cross trail thru  
Behind sides and star thru  
Sides right and left thru  
Same ladies chain  
All four couples half sashay  
Middle two square thru three quarters  
Left square thru three quarters round  
Right and left grand

Promenade  
Heads wheel around, right and left thru  
Turn them on around and pass thru  
On to the next and do sa do  
Back to back and around you go  
Star by the right at the sides of the town  
Heads to the middle, left hand star  
Once around and when you do  
Same two right and left thru  
Dive thru and pass thru  
Circle up four, break to a line  
Go forward up and back  
Pass thru and all turn left  
It's single file now promenade  
Boys turn in to a right hand star  
Girls keep walking the way you are  
Second time you pass them by  
Look for the corner, allemande

Head two couple half sashay  
Go forward up and back that way  
Box the gnat, half square thru  
Right and left thru the outside two  
Turn that girl and dive thru  
Pass thru, star thru  
Cross trail thru  
Skip one girl, left allemande



Heads star thru, pass thru  
 Star thru the outside two, pass thru  
 Go on to the next star thru  
 Right and left thru and turn your girl  
 Dive thru, pass thru  
 Left allemande

Two and four right and left thru  
 Same side ladies chain  
 All four ladies grand chain  
 Side gents and the corner girl  
 Dance up to the middle and back  
 Box the gnat across from you  
 Right and left back two by two  
 All four men go forward and back  
 Pass thru and separate go around two  
 Circle eight go 'round the track  
 All four boys go forward and back  
 Men as a pair lead out to the right  
 Allemande left

Side two ladies chain  
 Heads right and left thru  
 Head ladies only face corner, box the gnat  
 Square your sets like that  
 Men only go forward and back  
 As a pair lead to the left  
 Allemande left

Heads cross trail thru  
 Around just one into the middle  
 Star thru, California twirl  
 Cross trail thru  
 Around just one into the middle  
 Star thru, California twirl  
 Pass thru, go around two  
 Into the middle for a left square thru  
 Star by the left with those you meet  
 Now heads star right in the middle  
 Left allemande

Allemande left your corner girl  
 Pass by your own  
 Right hand round the right hand girl  
 Allemande left new corner girl  
 Pass on by your new little one  
 Right hand round new right hand girl  
 Allemande left just one again  
 Pass right by you're not through yet  
 Right hand round this new little pet  
 It's an allemande left one more time  
 Pass right on by  
 Swing your own and promenade

Heads star thru, pass thru  
 Right and left thru with a full turn  
 Those who can right and left thru  
 Everybody California Twirl  
 Right and left thru with a full turn  
 Those who can right and left thru  
 Everybody California twirl  
 Pass thru, U turn back  
 Star thru, California twirl  
 Pass thru, bend the line  
 Square thru three quarters  
 Bend the line  
 Star thru, California twirl  
 Those who can right and left thru  
 Everybody roll a half sashay  
 Centers square thru three quarters  
 Everybody U turn back  
 Centers square thru three quarters  
 Left allemande

Side couples right and left thru  
 Star thru, pass thru  
 Right and left thru with a full turn  
 Those who can right and left thru  
 Everybody California twirl  
 Right and left thru with a full turn  
 Those who can right and left thru  
 Everybody California twirl  
 Left allemande

Head ladies chain to the right  
 All four ladies chain across  
 Side two couples right and left thru  
 Heads lead right  
 Go right and — left allemande

Four ladies chain  
 Sides pass thru and stay facing out  
 Heads pass thru and separate  
 Left allemande

Heads pass thru, separate  
 Around two make a line of four  
 Go forward up and back like that  
 Right to the opposite, box the gnat  
 Go right and left thru  
 Pass thru, bend the line  
 Star thru, right and left thru  
 Dive thru, square thru four  
 Separate go round two  
 Lines of four go up and back  
 Right to opposite, box the gnat  
 Go right and left — allemande

Heads ladies chain  
 Heads right and left thru while  
 Sides promenade three quarters  
 Heads square thru four  
 New sides promenade three quarters  
 New heads square thru four  
 New heads face right go single file  
 Three quarters round the outside ring  
 When you get there — left allemande

Sides promenade three quarters  
 Heads square thru four  
 New sides promenade three quarters  
 New heads square thru four  
 New sides promenade three quarters  
 New heads square thru four  
 New sides promenade three quarters  
 New heads square thru five  
 Man alive! Left allemande

Number one couple swing for me  
 Split to the sides and circle three  
 (Number one man goes to couple 4 and number  
 one lady goes to couple 2)  
 Heads break to lines of three  
 Forward six and back you go  
 Forward again and do sa do  
 Forward again hands held high  
 Make three little arches in the sky  
 Couple number 3 dive thru for me  
 Separate and go around three  
 Home you go and do sa do  
 Two and four diagonally  
 Right and left thru  
 Number one go home alone  
 Swing your partner and don't you roam  
 Two and four cross trail thru  
 Left allemande

Side couples right and left thru  
 Side two ladies chain  
 Roll away half sashay, star thru  
 Number one couple California twirl  
 Number four couple California twirl  
 All face your partner, back away  
 Go forward up and back like that  
 All four couples do sa do  
 First old couple do sa do  
 Shortest couple do sa do  
 Tallest couple do sa do  
 Youngest couple do sa do  
 Prettiest couple do sa do  
 (all four couples usually do this one!)  
 All swing your partner  
 Promenade home

Heads square thru  
 Right and left thru  
 Star thru, pass thru  
 U turn back, square thru  
 Right and left grand

First couple down center  
 and split number three  
 Around just one, make a line of four  
 Go forward four and four fall back  
 Go forward again across the set  
 Split your line in the center  
 As couples separate around just one  
 Squeeze in between the sides to lines of four  
 Go forward up and back away  
 Rollaway half sashay  
 Arch in the middle, ends duck out  
 Around just one and down the middle  
 Right and left thru you're not done yet  
 Cross trail thru, left allemande

Head ladies chain  
 Heads star thru, pass thru  
 Circle up four and break to a line  
 Go forward up and back like that  
 Right to the opposite, box the gnat  
 Pass thru, bend the line  
 Go forward up and back with you  
 Those who can right and left thru  
 All eight box the gnat across the set  
 Pass thru, and bend the line  
 Go forward up and back with you  
 Those who can right and left thru  
 Box the gnat across the set  
 Pass thru and bend the line  
 Go forward up and back with you  
 Those who can right and left thru  
 All eight box the gnat across the set  
 Pass thru, bend the line  
 Cross trail thru, left allemande

Head ladies chain across  
 Same couples right and left thru  
 Couple four face corner and box the gnat  
 Square your sets just like that  
 Two and four cross trail thru  
 Around two to lines of four  
 Pass thru, bend the line  
 Boys star right, girls star left  
 Reverse your stars go the other way back  
 Gents step in behind your date  
 It's right hand up and star all eight  
 Girls turn back, pass one man  
 Left allemande

Side ladies chain  
 Rollaway a half sashay  
 Number one couple lead right  
 Circle half and then stand pat  
 Inside couple split two to a line of four  
 Go forward up and back away  
 Couple three half sashay  
 Then lead to the left and split four  
 Around two to a line of six  
 Lines go forward up and back  
 Couple number four split six  
 Around three to a line of eight  
 Bend the big line  
 Just the centers pass thru  
 Split two and around one into the middle  
 Star right once around  
 Corners all left allemande

Heads move up to the middle and back  
 Right and left thru and turn the honey  
 Star thru, pass thru  
 Right and left thru the outside two  
 Dive thru, pass thru, star thru  
 Right and left thru and turn the girl  
 Pass thru and bend the line  
 Up to the middle and back in time  
 Right and left thru and turn once more  
 Pass thru and bend the line  
 Up to the middle and back  
 Star thru, dive thru, pass thru  
 Left allemande

Heads pass thru, both turn right single file  
Follow that lady and go around one  
Down the middle and pass thru, split two  
Lady go left, gent go right around one  
Into the middle and box the gnat  
Right and left thru right after that  
Square thru four hands and don't ask why  
Head gents turn around and shake right hands  
Pull on by, left allemande

Sides pass thru both turn right single file  
Follow that lady and go around one  
Down the middle and pass thru, split two  
Lady go left, gent go right around one  
Into the middle and pass thru  
Both turn right go single file  
Follow that man and go around one  
Down the middle and pass thru, split two  
Gent go left and lady go right around just one  
Into the middle and cross trail thru  
Left allemande

Head ladies chain across  
Same heads roll a half sashay  
Pass thru, just the men turn back  
Now follow that girl single file  
Both turn right one by one  
Go around one and into the middle  
Pass thru, split two  
Lady go left and gent to right  
Round one and down the middle  
Pass thru, just the girls turn back  
Now follow that man single file  
Both turn right and go around two  
Hook on the ends make lines of four (1P2P)  
Go forward up and back with you  
Straight across right and left thru  
Roll a half sashay  
Pass thru, U turn back  
Left allemande

Side couples pass thru  
Separate and go around one  
Into the middle and half square thru  
Separate and go around one  
Into the middle, square thru three quarters  
Split those two, go around one  
Down the middle, square thru four hands  
Split those two and around one  
Same couples square thru five  
Separate around just one  
Pass thru, left allemande

Two and four right and left thru  
Turn your girl, roll a half sashay  
Pass thru and separate around just one  
Into the middle and box the gnat  
Right and left thru the other way back  
Pass thru, split the outside two  
Around just one and line up four  
Forward eight and back with you  
Pass thru and join hands  
Arch in the middle and ends turn in  
Right and left thru in the middle and then  
Circle up half and when you do  
Rear back and pass thru  
Star thru, California twirl  
Girl on your right left allemande

Heads go forward and back to the ring  
Go forward again and opposite swing  
Now face to the sides and do sa do  
It's back to back and around you go  
Circle up half and don't you blunder  
Insides arch outsides under (dive thru)  
Circle up four in the middle of the floor  
Go once around and then no more  
Rear back and pass thru  
Do sa do and around you go  
Circle up half and don't you blunder  
Insides arch and outsides under (dive thru)  
Circle up four in the middle of the floor  
Once around and then no more  
Rear back and pass thru  
Left allemande

Allemande left the corner maid  
Pass your own gal right on by  
Right to the next one on the sly  
Go all the way around and pull on by  
Go forward left and a right, turn back one  
It's a left hand 'round new corner one  
It's right and left and on you go  
Turn this one like a do paso  
Her by the left and corner right  
Her by the left, left hand swing  
Gents star right go across the ring  
To the opposite girl for a left allemande  
Right to the next and on you go  
Next little lady do paso  
It's corners right but not too far  
Left to partner for an allemande thar  
Back right up like a Cadillac car  
Slip the clutch, left allemande

Promenade don't slow down  
One and three wheel around  
Right and left thru  
Same four half square thru  
U turn back and pass by one  
Promenade the next and don't slow down  
Two and four wheel around  
Right and left thru with those you found  
Half square thru  
Now right to mother pull on by  
Allemande left

Head two couples stand back to back  
Separate around the outside track  
It's all the way around, don't be slow  
When you meet her again do a do sa do  
Now pass right by and go around one  
Squeeze between the sides and line up four  
Go forward up and back with you  
Straight across right and left thru  
Right and left back on the same old track  
Go eight to the middle with a yak, yak, yak  
Now roll away half sashay  
Go forward and back once more today  
Star thru, California twirl  
Left allemande

Head gents star right in the center of the ring  
Pick up corners as you go by  
Hug them tight, don't let them cry  
Ladies swing in, gents swing out  
Turn that star the other way about  
Now there's your partner grab her too  
She's the gal with the worn out shoe  
Take those gals on home you see  
Back out to place in lines of three  
Six to the center and back you go  
Forward again and do sa do  
Around you go now back to the bar  
Just the girls left hand star  
Now back by the right, right hand star  
Pass old partner right on by  
Allemande left and a right and left grand

Side Ladies chain three quarters  
Head men turn them with an arm around  
Lines of three go forward and back  
Just the ends star thru  
Pass thru and circle up three  
Head gents break to lines of three  
Lonesome girls lead to the right, circle up four  
Head gents break to lines of four  
Star thru, dive thru  
Pass thru, star thru  
Cross trail thru, left allemande

Allemande left your corner girl  
Pass right by your own  
Right hand 'round that right hand girl  
Allemande left your new corner girl  
Pass by your own without a whirl  
New right hand lady with a right hand 'round  
New corners left like a courtesy turn  
Four ladies chain across  
To a left allemande

Head two ladies chain to the right  
New side ladies chain across  
Heads half square thru  
With the sides half square thru  
Move on to the next  
Two ladies chain  
Turn that girl and star thru  
Dive thru, pass thru  
Right and left thru the outside two  
Two ladies chain, star thru  
Half square thru  
Outsiders stay facing out  
Centers half square thru  
Separate go around just one  
Everybody half square thru  
As couples move on to the next  
Star thru, pass thru  
Left allemande

Heads cross trail thru  
Go around just one to a line of four  
Straight across all star thru, dive thru  
Pass thru, star thru  
Pass thru and bend the line  
Star thru, circle four half way 'round  
Dive thru, circle four half way 'round  
Pass thru, star thru  
Just the ends pass thru  
Go around just one into the middle  
Pass thru, left allemande

Side couples right and left thru  
Head ladies chain  
Now square thru three quarters  
Separate and go around two  
Into the middle and star thru  
California twirl and circle up four  
Head gents break to lines of four  
Pass thru, all turn right to single file  
Girls roll back to the corner man  
Allemande left and right and left grand

Head ladies chain three quarters  
Side men turn them with an arm around  
Lines of three go forward and back  
Just the ends star thru  
Square thru four hands, circle up three  
Men break to lines of three  
Go forward up and back in time  
Pass thru, U turn back  
Lonesome men pass thru  
Go around just one to a line of four  
Lines go forward up and back  
Pass thru, bend the line  
Star thru, California twirl  
Centers pass thru, star thru  
Pass thru, bend the line  
Right and left thru, ladies chain  
Star thru, dive thru  
Square thru three quarters  
Left allemande

Just couple two only lead to the right  
Circle up four and break to a line  
Number four lead to the right  
Circle up half then dive thru  
Circle up six with those you meet  
Number two gent break to a line of six  
Number one go down the middle  
Split number three and separate  
Go around three people and line up eight  
(This is now a good time to make those short announcements since everyone is facing the head of the hall and the caller.)  
To get out of the line:  
Number four lady and number one gent  
Step forward and give a little wave  
Everybody left allemande

Head two ladies chain across  
Now turn them twice  
Same two ladies chain to the right  
Heads pass thru and face your partner  
Square thru three quarters  
With the outsides swat the flea  
Change hands go right and left grand

Sides right and left thru  
 Star thru, pass thru  
 Right and left thru the outside two  
 Half square thru to a line of four  
 Bend the line and half square thru  
 Just those in the middle half square thru  
 Everybody California twirl  
 Left allemande

Heads square thru four  
 Right and left thru the outside two  
 Dive thru and square thru four  
 Separate and go around one  
 Into the middle and star thru  
 Cross trail thru  
 Left allemande

Couple number one swing and sway  
 Couple number three roll a half sashay  
 Couple number one cross trail thru  
 Split number three to a line of four  
 Line of four go forward and back  
 Same four to the middle and there stand pat  
 Bend the line and pass thru  
 Left allemande

Side ladies chain across  
 All circle up eight and don't get lost  
 Walk around the corner lady  
 Pass your partner by  
 Promenade the right hand girl  
 Heads wheel around and the ladies chain  
 Star thru, dive thru  
 In the middle right and left thru  
 Pass thru and box the gnat  
 Right and left grand right after that  
 Promenade

Head two ladies chain across  
 Same heads star thru, pass thru, circle four  
 Head gents break to lines of four  
 Pass thru, bend the line  
 Pass thru, bend the line  
 Square thru five hands  
 You're facing out in a line of four  
 So bend the line and cross trail thru  
 Left allemande

Couples one and two right and left thru  
 Square your sets like that  
 New number one and old number four ladies chain  
 Couple four promenade three quarters 'round  
 Stand behind couple number three  
 New number two lead right circle half  
 Pass thru, right and left thru  
 Star thru, pass thru  
 Bend the line and pass thru  
 All turn left go single file  
 Girls turn back go right and left grand

Couples one and two right and left thru  
 Square your sets like that  
 New number one and old number four ladies chain  
 Couple four promenade three quarters 'round  
 Stand behind couple three  
 New number two lead left and right and left thru  
 Dive thru, right and left thru, pass thru  
 Square thru three quarters, stay facing out  
 Center four left square thru  
 Outside two separate  
 Stick out a hand, left allemande

All four ladies chain across  
 Heads star thru, California twirl  
 All pass thru, now face your girl  
 Shake her hand and a right and left thru  
 Star thru, California twirl  
 Those in the middle roll a half sashay  
 Those facing out stay that way  
 Centers pass thru and split those two  
 But U turn back  
 Left allemande

Heads promenade go half way 'round  
 Down the middle and star thru  
 Pass thru, right and left thru  
 Roll away half sashay  
 Pass thru, U turn back  
 Star right go full around  
 Girls turn around, left allemande

Head couples star thru, California twirl  
 Pass thru, now face your girl  
 Shake her hand and right and left thru  
 Pass thru, now bend the line, star thru  
 Pass thru, now face your girl  
 Shake her hand and right and left thru  
 Pass thru, bend the line  
 Pass thru, all turn right go single file  
 Girls roll back, left allemande

Side couples right and left thru  
 Number three couple swing  
 Other three couples roll a half sashay  
 Number one couple go down the center  
 Split number three and separate  
 Go around just three and stand in line  
 Go forward six and back away  
 Straight across star thru  
 Left allemande

Couples three and four right and left thru  
 Side two ladies chain across  
 Same two couples roll a half sashay  
 Number two couple go down the center  
 Split number four to a line of four  
 Head two couples cross trail thru  
 Everybody left allemande

Join hands and circle left  
 Walk around your corner lady  
 Come back home and star thru  
 Face your partner, pass thru  
 Left allemande

Side two ladies chain across  
 Now roll away half sashay  
 Square thru four hands that way  
 When you meet the heads circle four  
 Ladies break to lines of four  
 Go forward up and back in time  
 Girls step forward and face one quarter in  
 (Towards the center of the square)  
 Boys face each other, everybody grand square  
 (Complete 32 beat grand square)  
 Now all join hands and circle eight  
 Just those who can right and left thru  
 The other four move up to the middle and back  
 Same four star thru  
 Left allemande

Sides right and left thru and turn that girl  
 Roll away sashay  
 Star thru, California twirl  
 Roll away half sashay  
 Pass thru and circle four  
 Ladies break to lines of four  
 Go forward up and back  
 Just the ladies pass thru  
 Men courtesy turn that Sue\*

Now finish the call with this closer:  
 Square thru, on the fourth hand, left allemande

OR use this closer:  
 Right and left thru straight across  
 Now pass thru, face your partner  
 Left allemande

OR continue from the (\*) with the following  
 Star thru, dive thru  
 Right and left thru, roll a half sashay  
 Square thru three hands that way  
 Circle four out there  
 Again the ladies break to lines of four  
 Go forward up and back  
 Just the ladies pass thru  
 Men courtesy turn that Sue

Use one of the previous closers shown above  
 or this one:

Star thru, dive thru  
 Square thru three quarters  
 Left allemande

Head ladies chain across the town  
 Heads promenade go halfway around  
 Into the middle and star thru, pass thru  
 Right and left thru the outside two  
 Dive thru, square thru four hands  
 Be sure to go four, then separate  
 You go around one and into the middle  
 Star right and to the corner go  
 Left allemande

Head two ladies chain across  
 All join hands and circle eight  
 Ladies in the men sashay  
 Circle left in the same old way  
 Now the head gent and new corner girl  
 Dance up to the middle and back to the world  
 Pass thru, separate and go around one to a line

Go forward eight and back tonight  
 With the opposite two star by the right  
 Go once around but not too far  
 Gents to the center for a left hand star  
 It's once in the middle just for me  
 Now promenade partner don't you see  
 Heads wheel around and right and left thru  
 Face your partner do sa do  
 Everybody right and left grand

Join hands and circle to the left  
 Rollaway half sashay, circle left again  
 Reverse back go single file  
 One by one go Indian style  
 Gents reach back with your right hand  
 Pull her thru and here we go  
 Change those hands and do paso  
 Her left and corner by the right  
 Partner left like an allemande car  
 Back that star like a Cadillac car  
 Slip the clutch, left allemande

Heads go forward and back to town  
 Turn the opposite lady right hand 'round  
 Partner left as she comes down  
 Go out to the corner with a right hand 'round  
 Now turn partner left like an allemande thar

Gents back up but not too far  
 Throw in the clutch and don't be slow  
 Pass 'em once and on you go  
 The second time you pass right by  
 To corners all for a left allemande  
 Now promenade old Suzie Q

Sides to the middle and back to town  
 Turn opposite lady right hand around  
 Partner left as she comes down  
 Go out to the corner and box the gnat  
 Square thru four the other way back  
 Be sure it's four then bend the line  
 Go forward and back  
 Right to opposite box the gnat  
 Pull her by, left allemande

Heads roll away half sashay  
 Square thru four hands that way  
 Split those two and go around one  
 Into the middle and square thru three quarters  
 Separate and go around one  
 Into the middle just you four  
 Half square thru, then U turn back  
 Star thru, pass thru  
 Left allemande





Sides promenade go half way around  
 Into the middle and star thru, pass thru  
 Square thru with the outside two  
 It's four hands 'round to a line of four  
 U turn back, lines of four go up and back  
 Just those who can go right and left thru  
 Same two cross trail thru  
 Left allemande

The following dance is just as appropriate  
 today as it was 30 years ago, in 1949, when  
 called by Carl Myles, an influential and well  
 known caller in the Southern California  
 square dance activity.

#### CALIFORNIA STARBURST

Head (side) gents and the corner girl  
 Into the center and back to the world  
 A right hand star in the center of the square  
 All the way 'round to your lady fair  
 A left to your partner like ropin' a calf  
 A right to your corner with a once and a half  
 A left to the next corner down the line  
 Once and a half you're doin' fine  
 A right hand 'round the next corner girl  
 Now meet your own with a swing and a whirl  
 Now allemande left with a hi-de-ho  
 A right and left and a do paso  
 It's partners left and corners 'round  
 Partner left with an arm around  
 Now chain 'em across and let 'em go  
 To the opposite gent for a do paso  
 It's partner left and corner 'round  
 Partner left with an arm around  
 Now chain 'em back and let 'em go  
 Right back across for a do paso  
 Partner left and corner 'round  
 Partner left and left all around  
 Promenade the corner when she comes down

Heads to the middle and back I sing  
 Go into the middle and form a little ring  
 Circle to the left and around you go  
 Go all the way around then do paso  
 Partner left and a left you go  
 Opposite right and don't be slow  
 Partner left just once again  
 Go out to the corner with a right hand swing  
 Now partner left for a once and a half  
 Once and a half and don't be slow  
 Right hand lady for a right elbow  
 Back to partner for a left hand swing  
 Gents star right in the middle of the ring  
 Once around to the corner go  
 Left allemande

Number one couple stand back to back  
 Now separate around the outside track  
 Pass by six and don't be shy  
 Wave at your honey as you go by  
 Hook on the ends make lines of three  
 Go forward up then back you march  
 It's forward again and make three arches  
 Couple number three dive thru the tunnel  
 Then separate and home you go  
 Everybody swing your own  
 Left allemande

Allemande left, go forward two  
 It's a right and left, turn back one  
 Turn partner right for a wrong way thar  
 Back up boys but not too far  
 Shoot that star to the heavens whirl  
 Go left and right to another girl  
 A new girl, another star  
 Walk along backwards as you are  
 Shoot that star just like that  
 Go left and right and box the gnat  
 Gents star left go once around  
 Turn partner right  
 Go to corner for a left allemande

It's gents to the center and back to the bar  
 Four ladies center, right hand star  
 Turn the opposite gent once and a half  
 Gents star right three quarters 'round  
 To the right hand lady, left hand round  
 Four little ladies star across the set  
 Turn opposite gent with your left  
 Gents star right and watch them go  
 Three quarters more or a left elbow  
 Ladies star across once more  
 Turn opposite gent in the middle of the floor  
 Gents star right three quarters 'round  
 Turn that lady with the left hand 'round  
 Ladies star across the town  
 Turn the opposite gent left hand 'round  
 Gents star right three quarters and go  
 To your own little partner, do paso  
 Partner left, corner right  
 Partner left and courtesy turn  
 Circle left to beat the band  
 Allemande and a right and left grand

Head two couples square thru  
 Four hands 'round in the middle of the land  
 Split those two for lines of four  
 Go forward eight and back like that  
 Right to opposite box the gnat  
 Right and left thru right after that  
 Circle four with the opposite two  
 A full turn around and one quarter more  
 Dive thru and pass thru  
 Around one and line up four  
 Go forward eight and back once more  
 Right to the opposite box the gnat  
 Right and left thru right after that  
 Circle up four with the opposite two  
 A full turn around and one quarter more  
 Dive thru, and a right and left thru  
 With a full turn around to the outside two  
 Circle four with the outside pair  
 A full turn around and one quarter more  
 Two ladies chain across the floor  
 Same two couples square thru four  
 On the fourth hand, left allemande

Heads roll away half sashay  
 Pass thru and separate  
 Around one to lines of four  
 Go forward up and come back  
 Star thru, circle left half way  
 Dive thru, centers circle four  
 Go once around that way  
 Now everybody roll a half sashay  
 Pass thru, pass thru again  
 Go right and left grand

Heads square thru three quarters 'round  
 Courtesy turn your girl, full turn around  
 Roll away and separate  
 Around one to a line of four  
 Go forward up and come on back  
 Square thru three quarters  
 Courtesy turn with a full turn around  
 Roll away make a line of four  
 Go forward out and back right in  
 Bend the line, left allemande

Allemande the corner lady  
 Do sa do your own sweet baby  
 Men star left go 'round the town  
 Star promenade go 'round and 'round  
 Men back out a full turn  
 Corners do sa do  
 Swing partner, promenade

Heads go forward and come on back  
 Roll away half sashay  
 Pass thru, both turn right go single file  
 Behind the sides you stand  
 Side two ladies chain  
 Sides square thru three quarters  
 Swing the gal coming your way  
 Join hands and circle left  
 Roll away, go right and left grand

Head gents only face your corner box the gnat  
 Square your sets just like that  
 All four men half square thru  
 Face the girls and square thru  
 Girls go four, men go three  
 Four boys left square thru four hands  
 Take two steps out to the side of the set  
 The girls face the middle and half square thru  
 Now step out to the ends of the line  
 Lines go forward out then back in  
 Bend the line, half square thru  
 Everybody U turn back, square thru  
 Boys go four, girls go three  
 Four girls left square thru four hands  
 Take two steps out to the side of the set  
 Men face the middle and half square thru  
 Now step out to the ends of the line  
 Lines go forward out then back in  
 Bend the line, square thru three quarters  
 Start looking for the corner  
 Left allemande

Gents to the center and back to the bar  
 Girls to the center with a right hand star  
 Gents promenade half around  
 Opposite lady by the left  
 Full turn around and the ladies star again  
 Gents promenade the outside track  
 Turn partner left and don't look back  
 Four ladies star across the floor  
 Gents promenade half  
 Opposite lady the the left elbow  
 Go once and a half  
 Gents star right, gals promenade half  
 Meet your partner for a do paso  
 Partner left and corner right  
 Now partner left for an allemande thar  
 Slip the clutch, left allemande

Heads roll away half sashay  
 All join hands and circle left that way  
 Four boys go forward and back  
 Just the boys square thru four  
 Face the girls and square thru  
 Girls go four, boys go three  
 Four boys left square thru four hands  
 Step out to the side of the town  
 Girls face the middle and square thru  
 While the boys do a U turn back  
 Square thru with the girls  
 Boys go four, girls go three  
 Four girls left square thru  
 Step out to the side of the town  
 Boys face the middle and half square thru  
 Girls do a U turn back  
 Star thru, bend the line  
 Cross trail thru, left allemande

This month we feature a collection of patter  
 routines as called by Fenton "Jonesy" Jones of  
 Glendale, California. "Jonesy" was honored in  
 1976 by CALLERLAB with its highest tribute  
 — the Milestone Award, and is featured on  
 this year's special Sets in Order American  
 Square Dance Society Hall of Fame Premium  
 Album in the Basic Category, LP-1980-A.

Side ladies chain  
 One and three lead to the right  
 Circle to a line, go forward up and back  
 Head couples California Twirl  
 Men hook left, weather vane four in line  
 (Turn the line once around everybody walking  
 forward)  
 Bend the line, star thru  
 Right and left thru, dive thru  
 Pass thru, circle up four  
 Heads break, go up and back  
 Head couples California twirl  
 Men hook lefts, weather vane four in line  
 One full turn, bend the line  
 Star thru, right and left thru  
 Dive thru, square thru three quarters  
 Allemande left

Allemande left in the Alamo style  
 Right to your partner  
 Balance forward, balance back  
 Swing by the right on the outside track  
 Balance out and balance in  
 Swing by the left hand half again  
 Balance in, balance out  
 Swing by the right hand half about  
 Balance out, balance in  
 Swing by the left go right and left grand  
 Hand over hand go 'round the ring  
 Promenade in the old red wagon  
 Axle broke and the hind wheel draggin'  
 Get her on home

One and three square thru  
 Split those two, make lines of four  
 Forward eight, back right out  
 Arch in the middle the ends duck out  
 Around one, go down the middle  
 Cross trail thru, go around the outside  
 Around two, make lines of four  
 Dance up to the middle, you back right out  
 Arch in the middle, the ends duck out  
 Around one, a right to your own  
 Box the gnat, a right hand star  
 Find old corner, left allemande

Two and four go up to the middle and you  
 come on back  
 Same two star thru, pass thru, star thru  
 Right and left thru and turn a little girl  
 Star thru, do a right and left thru and turn a  
 little girl  
 Dive thru, pass thru  
 Split two and go around one  
 Come into the middle make a right hand star  
 Find your corner, allemande left  
 Grand right and left till you meet your taw  
 Take a little walk to Arkansas  
 Promenade go round the ring  
 While the roosters crow and the birdies sing

One and three dance up to the middle  
 and back  
 Same two right hand star  
 Go once around, come back by the left  
 Pick up your corner arm around  
 Star promenade around the town  
 The inside out, the outside in  
 Turn once and a half, you're gone again  
 The lady on the outside roll back one  
 Six in line have a little fun  
 The lonesome men roll back one  
 Eight in line have a little fun  
 Bend the big line  
 Bend the little line  
 Bend the itty bitty line, left allemande

Join your hands and make a little ring  
 Circle to the left like very little thing  
 Now ladies center, men sashay  
 Circle up eight in the same old way  
 Ladies center, men sashay  
 Circle up eight in the same old way  
 Whirl away with a half sashay  
 Circle to the left and hear me say  
 Whirl away go right and left grand  
 Hand over hand with each pretty thing  
 Now promenade go two by two  
 She's the girl with the hole in her shoe

Heads right and left thru  
 Same two ladies chain  
 Number four only, face your corner,  
 box the gnat  
 Square your sets just like that  
 Two and four cross trail thru  
 Around the outside, around two  
 Make lines of four, go up and back  
 Pass thru, bend the line  
 Men star right, girls star left  
 Reverse the stars, one like venus,  
 one like mars

Gents step in behind your girl  
 An eight hand star, girls roll back  
 Pass one man, allemande left

One and three go forward and back  
 Forward again, opposite swing  
 Face the sides and split those two  
 Line up four here's what you do  
 Forward eight and back like that  
 Right to opposite box the gnat  
 Right and left thru, the other way back  
 Roll away half sashay, pass thru  
 Bend the line and star thru  
 Inside two right and left thru with a full turn  
 While the outside two California twirl

Split the outside two and go around one  
 Line up four here's what you do  
 Forward eight and back like that  
 Right to opposite box the gnat  
 Right and left thru the other way back  
 Roll away half sashay, pass thru  
 Bend the line and star thru  
 Inside two right and left thru with a full turn  
 Outside two California twirl  
 Left allemande

Head two couples right and left thru  
 Star thru like that  
 Pass thru and box the gnat  
 Change girls, now left square thru  
 Just the center four left square thru  
 It's five hands while the sides California twirl  
 Box the gnat and change girls  
 Left square thru four hands  
 Centers left square thru five hands  
 While the outsides California twirl  
 Box the gnat and change hands  
 Swat the flea, change feet  
 Left allemande

Heads promenade halfway  
 Side couples pass thru  
 Separate around one  
 Down the middle and pass thru  
 Men turn back and follow your girl  
 Split those two both go right  
 Into the middle and the ladies chain  
 Right and left thru and turn the girl  
 Star thru and pass thru  
 Side ladies turn back and face  
 Shake right hands pull by  
 Left allemande

In addition to contributing this month's singing  
 call adaptation, David Cox of Chittaway South,  
 Australia, shares the three following patter rou-  
 tines.

Four ladies chain, heads pass thru  
 Separate 'round one to a line  
 Forward eight and back  
 (Two boys facing two girls) square thru  
 Swing your partner

Heads square thru  
 Do sa do the outside two  
 Star thru, whirlaway half sashay  
 Centers only do a right and left thru  
 Centers only do a cross trail thru  
 Allemande left

Heads cross trail thru  
 Separate 'round one to a line  
 All eight go forward and back, star thru  
 If you're facing out California twirl  
 If you're facing in whirlaway half sashay  
 Pass thru, allemande left

## SINGING CALL ADAPTATIONS

Every year literally hundreds of new sing-  
 ing calls hit the market. Many of these are  
 recorded to excellent background tunes, but  
 the dances written to them are quite fre-  
 quently built around the more difficult basics.  
 This rules them out for the newer dancer. In  
 order to overcome this Ken Kernen and sev-  
 eral other choreographers have created simple  
 dances to fit the tunes.

Our singing call this month features a tune  
 that's been a favorite of square dancers for  
 many years and has been used in numerous  
 singing calls, contras and quadrilles.

### DONEGAL

Adapted by Ken Kernen, Phoenix, Arizona  
**Record:** Veer to Donegal MacGregor 2026;  
 The Donegal Jig Kalox 1216; Slaunch to Donegal  
 Blue Star 1551; Slaunch to Donegal  
 Windsor 4183

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade  
 inside the ring you go  
 Well come back home and swing that man,  
 you swing him high and low  
 Now all four men star by the left,  
 it's once around you go  
 Come back home to partners all  
 and then you do sa do  
 Allemande that corner, come back  
 a right and left grand  
 Hand over hand until you meet  
 your lady over there  
 Do sa do go back to back  
 then promenade the square  
 You're as welcome as the flowers in May  
 dear old Donegal

FIGURE

Heads (sides) a right and left thru and  
 turn that pretty girl  
 Then pass thru and separate go' round  
 just one you know  
 Come into the middle and circle up four  
 go walking 'round the floor  
 Roll away, make a right hand star  
 and to the corner go  
 Allemande left your corner, go home  
 and do sa do  
 Go back and swing the corner  
 and then you promeno  
 \*Shake hands with all of your neighbors  
 and kiss the colleens all  
 You're as welcome as the flowers in May  
 to dear old Donegal

SEQUENCE: Opener, Figure twice, Middle  
 break, Figure twice, Ending.

\*ALTERNATE PATTERN

With Brannigan, Fannigan, Milligan, Gilligan,  
 Duffy, McCuffy, McHone; Rafferty, Lafferty,  
 Donnelly, Connelly, Dooley, O'Hooey,  
 Malone.

### FLASH OF FIRE

Adapted by David Cox, Eriva Heights, Australia  
**Record:** Chaparral C-402

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner, then turn your  
 partner left  
 Four ladies chain now, go straight across the  
 All join hands and circle, to the left around you  
 go  
 Left allemande, go forward two, then start a do  
 paso  
 I thought you were a friend of mine but now  
 you're acting funny  
 Go all the way 'round to the right hand girl and  
 promenade your honey  
 You may think that I'm a fool and sometimes  
 that is right  
 So I'm going to heaven in a flash of fire possi-  
 bly tonight



## FIGURE

Heads you turn the opposite right and partner left you know  
Roll promenade this lady halfway 'round you go  
Come down the middle, right and left thru turn the girl and then  
Move up to the middle and come on back, square thru my friend  
Four hands around you go, the corner lady swing  
Swing and twirl the corner, and promenade the ring  
You may think that I'm a fool and sometimes that is true  
So I'm goin' to heaven in a flash of fire, with or without you  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, ending.

## GOODY GOODY

Adapted by David Cox, Eriva Heights, Australia  
Record: Chinook 002  
OPENER, MIDDLE BREAK, ENDING  
Join your hands and circle around that ring, goody goody  
Reverse back along go single file, goody goody  
Men step out, backtrack, meet that lady box the gnat  
Grand right and left around, hand over hand you don't fall down  
You do sa do and face that corner girl, allemande her  
You swing your own and then you promenade  
Hip hurray and halleluah, you had it coming to ya  
I hope you're satisfied you rascal you  
FIGURE  
Head two couples promenade half way, goody goody  
A right and left thru you turn the girl I say, goody goody  
Square thru and count to four, go walking 'round the floor  
Right and left thru turn that Sue, star thru across and now you  
Pass thru and swing that corner girl, goody goody  
Left allemande and then you promenade  
You found yourself a brand new Sue and she's a goody goody like you  
I hope you're satisfied you rascal you.  
SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.

## GOODTIME POLKA SQUARE

As called by Coy Cowan, Tampa, Florida  
Record: Hi-Hat 329  
INTRO  
— — — — Ladies promenade inside  
OPENER, MIDDLE BREAK, CLOSER  
(by Ed Keen and Ernie Kinney)  
Once around inside like that, meet your partner, box the gnat 'n  
Just the men left hand star around — — —  
Take your maid star promenade, go walkin' right on down — the  
Men back out a full turn 'n circle left around —  
Circle round the land —, your corner allemande —  
Come on back and bow to your own — (Promenade)  
We'll dance that good time polka — — — cause  
Nobody wants to go home (Heads promenade)  
FIGURE  
(Based on Ed Gilmore's Heel and Toe Polka)  
Halfway around will do, come down the middle half square thru

Split two round one to a line 'n then

— (forward and back)

Forward 'n back then face your corner

get set for heel 'n toe

Heel 'n toe out you go, a heel 'n

toe 'n in —

Heel 'n toe out you go, heel 'n toe 'n

give her a swing

Twice around then keep 'er for your own

— (promenade) we'll

Dance that good time polka

— — — cause

Nobody wants to go home (Heads

promenade)

(Ladies promenade inside)

SEQUENCE: Opener, Figure twice, Break, Figure twice, Closer

NOTE: In the above figure Coy has fitted the pattern into a 64-beat sequence that is actually in the form of a quadrille. He has arranged the words so that all dance action is called or prompted just preceding the next 8-count musical phrase.

## HASTA LA VISTA

Adapted by David Cox, Eriva Heights, Australia  
Record: Windsor 5054  
OPENER, MIDDLE BREAK, ENDING  
All join hands and circle, circle left you know  
All the way around until you get to Mexico  
Left allemande your corner,  
run back a do sa do  
Four men star left one time around you go  
Turn partner by the right and go left allemande  
Come on back and swing your own,  
then promenade the land  
Well Hasta la Vista, Hasta la Vista,  
Jose done and gone  
Eeeey-ha, how they carry on  
FIGURE  
Head two couples promenade, half way around the ring  
Come down the middle, cross trail thru,  
around just one and then  
Move into the middle and do sa do,  
back to back you know  
Make a right hand star and turn it, one time around you go  
Left allemande your corner,  
run back a do sa do  
Swing and twirl the corner,  
then promenade her home  
Well Hasta la Vista, Hasta la Vista,  
Jose done and gone  
Eeeey-ha, how they carry on  
SEQUENCE: Opener, Figure twice, Middle break, figure twice, ending.

## I AIN'T DOWN YET

Adapted by Ken Kernen, Phoenix, Ariz.  
Record: MacGregor 2028  
OPENER, MIDDLE BREAK, ENDING  
Four ladies chain across the ring  
You chain this lady on home I sing  
All promenade that square, go walking home right there  
You take your lady home, sides (heads) face grand square  
— — — — —  
— — — — — reverse  
— — — — —  
— — — — —  
FIGURE  
Heads (sides) promenade and go half way  
Down the middle and right and left thru I say  
Side (head) man and corner girl go up and back  
Square thru you know  
You count to four you go  
Go to the outside and do a do sa do  
Hey run to the corner, swing and promeno  
Promenade a new dear and you may hear from the rear  
I ain't down yet  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## I DON'T KNOW WHY

By Ken Kernen, Phoenix, Arizona  
Record: Shaw 509  
OPENER, MIDDLE BREAK, ENDING  
Left allemande your corner, turn partner by the right  
Go once around and then the men star left  
It's once around and then, turn partner by the right  
Left allemande and weave around the ring  
You never seem to want my romancing  
You do sa do this partner and then you promenade the ring  
I don't know why, I love you like I do  
I don't know why, but I do  
FIGURE  
Head (Side) two couples promenade, half way 'round the ring  
Come down the middle and do a right and left thru  
Same couples do sa do and then you face the sides  
Circle to the left, go once around  
Star by the right hand, go once around and then  
Girls turn back and swing that man and then you promenade and sing  
I don't know why, I like to dance with you  
I don't know why, but I do  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

## I GET THE BLUES WHEN IT RAINS

Adapted by David Cox, Chittaway South, Australia  
Record: Rockin' "A" 1352  
OPENER, MIDDLE BREAK, ENDING  
Join hands and circle around the town  
Left allemande, grand right and left around  
You travel round the ring, meet your partner right hand swing  
All four men star left one time around and then  
Meet your girl and do a do sa do  
Swing that lady and promenade her home  
It rained when you found her, it rained when you lost her  
That's why I'm so blue when it rains  
FIGURE  
Head two couples promenade half way around the ring  
Down the middle a right and left thru you turn the girl my friend  
Square thru you know, four hands around you go  
Do sa do your corner one time don't be slow  
Star thru and then two ladies chain across the ring  
Turn them round, chain them back and promenade I sing  
It rained when you found her, it rained when you lost her  
That's why I'm so blue when it rains  
SEQUENCE: Opener, Heads figure twice, Middle break, Sides figure twice, Ending.

## AUTHOR AUTHOR

How are you at composing this type of singing call adaptation? We're constantly on the lookout for rewrites that can be used with the newer dancers. At the same time there are new singing calls written to excellent tunes that may have only one or two difficult movements which might take only a slight rewrite in order to bring them into the Mainstream plateau of club dancing. We're always happy to consider material for publication.

At the same time your dances for other sections of the Workshop will be gladly received. Send any material to this publication in care of the Workshop editor, 462 North Robertson Boulevard, Los Angeles, California 90048 — and, thank you.



### IT'S A GOOD DAY

Adapted by David Cox, East Gosford, Australia  
Record: Windsor 5056

OPENER, MIDDLE BREAK, ENDING  
Four ladies chain, you turn 'em round  
Heads square thru while the sides promenade  
Half way 'round the ring  
And then a right and left thru  
Left allemande, and weave 'round that ring  
It's a good day for cleaning your shoes  
Do sa do, promenade 'em by twos  
Everything to gain and nothing to lose  
It's a good day from morning till night

FIGURE

Heads promenade three quarters around  
Sides a right and left thru  
And you turn 'em around  
Pass thru and do sa do one time you know  
Star thru, and two ladies chain  
Cross trail thru and the corner you swing  
Swing that girl, promenade 'em again  
Everything to gain and nothing to lose  
It's a good day from morning till night

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### MARSHMALLOW WORLD

Adapted by Jo Clinefelter, Lincoln, Nb.  
Record: MacGregor 2138

OPENER, MIDDLE BREAK, ENDING  
(Circle left) The world is a snowball  
see how it grows

That's how it goes, whenever it snows  
Left allemande your corner  
Turn partner by the right  
Now allemande left your corner  
Gonna weave that ole ring  
Oh, it's a yum-yum-yummy world  
made for sweethearts  
Meet your girl do sa do once  
and then (promenade)

It's a sugar date, what if spring is late?  
In the winter it's a marshmallow world

FIGURE

Now those heads promenade, go halfway  
Come down the middle  
Do the right and left thru (turn 'em too)  
Square thru four hands  
Yes you count them too  
Do sa do the corner don't be late (same girl)  
Left allemande, do sa do back at home now  
Swing the corner girl and then promenade  
And the sun is red like the pumpkin head  
It's shinin' thru that ozone tree

TAG

Swing her in a marshmallow world  
In winter it's a marshmallow world

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending, Tag.



### OLE SLEW FOOT

Adapted by Bob Young, Wilmington, Delaware  
Record: 4-Bar-B 6005

OPENER, MIDDLE BREAK, ENDING  
(Circle left) High on a mountain,  
what do you see

Bear tracks, bear tracks, looking back at me  
Men star by the right hand,  
go once around the ring  
Left allemande the corner,  
grand right and left you go  
He's running 90 miles an hour,  
taking 30 feet a jump

Do sa do your honey and promenade that ring  
He ain't never been caught,  
he ain't never been treed  
Ole Slew Foot he looks a lot like me

FIGURE

Heads (sides) promenade and go, half way  
around  
Come down the middle with a right and left  
thru, turn that pretty Sue  
Face your corner lady, do a do sa do right  
there

Left allemande this lady, do sa do your own  
Four little ladies chain it,  
three quarters 'round you go

Pull the ladies right on out,  
swing and promeno

He ain't never been caught,  
he ain't never been treed

Some folks say he looks a lot like me

SEQUENCE: Opener, Heads figure twice, Break,  
Sides figure twice, Ending.

### ONE OF THOSE WONDERFUL SONGS

Adapted by Jo Clinefelter, Lincoln, Nb.

Record: MacGregor 2144

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain  
Gonna turn the girl and then  
Join hands and circle, round that ole land  
You allemande your corner  
Gonna do a little do sa do  
Now all four men star by the left  
Just half around you know  
Meet your partner, turn her right  
And go left allemande

Come on back, swing'er

Gonna promenade that land

You promenade round with that girl you found  
Singing one of those wonderful songs

FIGURE

Four ladies chain, going to turn that pretty Sue  
Chain them right back and you turn them too

Heads lead to the right

And you circle make that line

Go forward up and back

Then you square thru in time

Go all the way around

Find that corner waiting there

Swing that corner lady

And you promenade so fair

You promenade round

With the one you have found

Singin' one of those marvelous songs

TAG

Singin' one of those wonderful

One of those marvelous

One of those wonderful songs. . .

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### READY FOR THE TIMES TO GET BETTER

Adapted by Ken Kernen, Phoenix, Arizona

Record: Rhythm Records RR-127

OPENER, MIDDLE BREAK, ENDING

Walk around your corner, turn partner by the  
left

Four ladies chain across the hall

You roll away half sashay, circle left that way

Roll away, grand right and left you go

Hand over hand go walkin' round that land

Do a do sa do and promenade now

It's been a too long time, with no peace of mind

And I'm ready for the times to get better

FIGURE

Head ladies chain go straight across that old  
ring

You roll away, go up and back

Star thru, circle up four and the head (side)  
gents break

Go up to the middle and come way back

You do a square thru and go four hands you  
know

Swing that corner there and promenade

It's been a too long time, with no peace of mind

And I'm ready for the times to get better

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### RHYTHM OF THE RAIN

Adapted by Ken Kernen, Phoenix, Arizona

Record: Rhythm Records RR-125

OPENER, MIDDLE BREAK, ENDING

Allemande your corner, turn your partner by  
the right

Left to corner lady pull her by (swing the next)

Join your hands and circle to the left around  
you go

Allemande new corner, turn partner by the  
right

Left to corner lady then you pull her right on by

Swing your own and promenade her on the sly

Rain in her heart and let the love

In her start to grow

FIGURE

Heads (sides) you promenade and travel half  
way 'round

Down the middle pass thru (U turn back)

Side (heads) you promenade and travel half  
way 'round

Down the middle pass thru (U turn back)

Join your hands and circle to the left around  
you go

Left allemande new corner, do sa do

Promenade and let the love in her

Start to grow

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### ROLLIN' WITH THE FLOW

Adapted by Ken Kernen, Phoenix, Arizona

Record: Windsor 5074 or Chinook 004

OPENER, MIDDLE BREAK, ENDING

Do an allemande left the corner, turn partner  
by the right

All four men star by the left go once around  
tonight

Pick partner up and promenade and don't you  
dare slow down

Heads (sides) wheel around and do the right  
and left thru

Turn the girl and then star thru, pass thru

U turn back, swing partner, promenade

Somehow it's on and on I go

Ah, but I just keep rollin' with the flow

FIGURE

Head (side) couples right and left thru now turn  
'em and then

Cross trail thru, go 'round just one  
and make a line

Back out and circle eight go walking  
'round in time

Left allemande the corner

weave on down the line

Weave and wind in and out and when you meet  
You do sa do and promenade — —

And I still love rock and roll — —

But I keep on rollin' with the flow

TAG

Yes I keep on rollin' with the flow

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending, Tag.

### SOME BROKEN HEARTS NEVER MEND

Adapted by Bob Young, Wilmington, Delaware

Record: Rhythm Records 115

OPENER, MIDDLE BREAK, ENDING

(Circle left)

Coffee black and a cigarette

Start this day like all the rest

Left allemande and a do sa do her

Left allemande now, you weave that ring

Some broken hearts never mend

Do sa do and then you promenade 'em home

Some tear drops never dry

And my love for you will never die

FIGURE

Four ladies chain, go straight across

One and three (two and four)  
promenade halfway around

Come down the middle with a right and left thru and turn 'em  
 Four ladies chain and go  
 It's straight across that ring you go  
 Well, face the corner do sa do  
 It's once around you go  
 Swing this girl and then you promenade 'em home  
 Some tear drops never dry  
 And my love for you will never die  
 TAG  
 Yes, my love for you will never die  
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending, Tag.

### SOMETHING'S NICE ABOUT YOU

Adapted by Chip Stewart, Longmont, Colorado  
 Record: Blue Star 2038  
 Use opener, break and closer as on record  
 OPENER, MIDDLE BREAK, CLOSER  
 (Circle left) There's something nice about everyone  
 But especially nice about you  
 Allemande left with your corner, come home do sa do  
 Four men star left go once around  
 Turn your partner by the right, your corner allemande  
 Come back and promenade go walking hand in hand  
 Well there's something nice about everyone  
 But everything's nice about you  
 FIGURE  
 Head (side) couples promenade about half way 'round  
 Come down the middle do a right and left thru  
 Rollaway with a half sashay, go up and back that way  
 Star thru, then do a right and left thru  
 Well now you dive thru, pass thru, your corner lady swing  
 (Yes) swing that corner lady and promenade that ring  
 Well there's something nice about everyone  
 But everything's nice about you  
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### SUMMER SOUNDS

As called by Missy Schlomer, Hoffman Estates, Illinois

Summer Sounds has been a continual favorite of dancers since the late Bob Dawson introduced it in 1969. We present a smooth Basic Level adaptation of it as called by Missy Schlomer at the summer 1978 Lloyd Shaw Dance Fellowship.

Record: MacGregor 2051  
 OPENER, MIDDLE BREAK, CLOSER  
 (Circle left)  
 Listen to the music of the carousel  
 The ting-a-ling-a-ling of the ice cream bell  
 Allemande left your corners, your partner do sa do  
 Men star left — it's once around you go  
 When you meet your honey, you do sa do around  
 Left allemande the corner, come home and promenade  
 Here comes summer sounds  
 The summer sounds I love  
 FIGURE  
 Heads (Sides) right and left thru and turn your pet  
 Then cross trail back to an allemande left  
 Box the gnat with partner, pull her right by  
 Left allemande to a grand old right and left  
 When you meet your honey you do sa do around  
 Go back and swing the corner lady, promenade the town

### Here comes summer sounds The summer sounds I love

TAG  
 The summer sounds I love  
 SEQUENCE: Opener, Figure twice, Break, Figure twice, Closer, Tag.

The adaptation which follows is a simple prompted quadrille that has particularly good flow. Although it contains the grand flutter wheel figure which is not within the Basic Program plateau, dancers should have no problem with the figure once flutter wheel has been taught.

### SUNSET QUADRILLE

By Ken Kern, Phoenix, Arizona

Music: Queen's Quadrille — MacGregor 7695  
 Prompt the action as follows:

Intro — — — —, All four ladies flutter wheel  
 1-8 — — — —, Join your hands and circle left  
 9-16 — — — —, Four men reverse flutter wheel  
 17-24 — — — —, Take this lady, promenade  
 25-32 — — — —, Heads (sides) wheel right and left thru  
 33-40 — — — —, Star thru, pass thru  
 41-48 Swing — and promenade, — — — —  
 49-56 — — — —, — — — —  
 57-64 — — — —, (All four ladies flutter wheel)  
 Etc. . . .

SEQUENCE: Figure through four times.

### TOP OF THE WORLD

Adapted by Bill Litchman, Albuquerque, New Mexico

Record: Hi Hat 431  
 OPENER, MIDDLE BREAK, ENDING  
 Four little ladies chain across I say --  
 Join your hands and circle left around that way --  
 The ladies in the men sashay, you circle left that way --  
 Ladies in the men sashay, left allemande (weave the ring)  
 I'm on the - top of the world looking - down on creation  
 You'll do sa do and then you'll promenade --  
 The love that I've found, ever since you've been around  
 Has put me on the top of the world -- --  
 FIGURE  
 Head (side) two couples promenade halfway -- --  
 Down the middle right and left thru don't take all day --  
 Four ladies chain across the hall you turn them on around you all  
 The girls star right go back home (do paso) --  
 You turn your corner with the right hand 'round, your partner with the left hand 'round  
 Swing that corner girl and promenade -- --  
 The love that I've found, ever since you've been around  
 Has put me on the top of the world -- --  
 SEQUENCE: Opener, figure twice, middle break, figure twice, ending

### TURN ON YOUR LIGHT AND LET IT SHINE

Adapted by David Cox, Gosford, Australia

Record: Red Boot 164  
 OPENER, MIDDLE BREAK, CLOSER  
 Four ladies promenade once around the ring go  
 Come back and swing with your man  
 Join hands circle to the left around the ring go  
 Left allemande and do the right and left grand (why don't you)  
 Turn on your light and let it shine shine shine  
 Swing your girl and promenade  
 Be a beacon in someone else's life  
 Turn on your light and let it shine  
 FIGURE

Head two couples square thru  
 Four hands around the ring go  
 Meet the corner girl and do sa do  
 Do the right and left thru  
 turn the girl and dive thru  
 Square thru three quarters round and then (why don't you)  
 Allemande left, run back do sa do  
 Your corner swing and promenade her home  
 Be a beacon in someone else's life  
 Turn on your light and let it shine  
 SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending

### 12th STREET RAG

Adapted by Ken Kern, Phoenix, Arizona

Record: Chaparral 505  
 OPENER, MIDDLE BREAK, CLOSER  
 Allemande left the corner then you weave around the ring  
 Go in and out around you go until you meet your own  
 Do sa do with the pretty little maid and then you promenade  
 Just keep on walking don't slow down, keep promenading go 'round  
 Everybody wheel around with a full turn and then  
 Let the ladies chain straight across, and turn them on around you know  
 You chain them back and everybody promenade go 'round the track  
 We're dancin' to the 12th Street Rag  
 FIGURE  
 1 and 3 (2 and 4) go into the middle and come on back you know  
 Square thru three quarters 'round the ring you go  
 Do a courtesy turn with a full turn and face out and then  
 Roll away and separate go around one (into the middle)  
 Star by the right go once around and to the corners go  
 Left allemande that corner, then walk right by your own  
 Swing the next and make it quick, you promenade go 'round  
 We're dancing to the 12th Street Rag  
 SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, Closer.

### WILD ABOUT HONEY

Adapted by Ken Kern, Phoenix, Arizona

Record: Chaparral C-203  
 OPENER, MIDDLE BREAK, CLOSER  
 (Same as opener-closer on original)  
 Sides face grand square  
 First time I saw her, my heart felt a little bit funny  
 And I just knew — I had to have Honey  
 (Circle to the left)  
 Lips like cherry wine, feel good touching mine  
 Left allemande and promenade her back home  
 I'm such a fool about  
 Don't want to live without Honey  
 FIGURE  
 Heads (sides) square thru and go  
 Four hands around get to the corner (Do sa do)  
 That same girl swing and then  
 Join hands and circle left now —  
 Lips like cherry wine feel good touching mine  
 Left allemande and promenade her back home  
 I'm such a fool about  
 Don't want to live without Honey  
 TAG  
 I'm such a fool about  
 Don't want to live without Honey  
 SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.

# SINGING CALLS

**N**OSTALGIA IS ALWAYS with us and we find it difficult not to make comparisons when it comes to singing calls. It wasn't too many years ago when the total number of singing calls in use might be a dozen. These would generally include such goodies as Life on the Ocean Wave, Oh Susanna, Hot Time in the Old Town Tonight, Marching Through Georgia, Glory Hallelujah, etc. When Joe Lewis came out with Alabama Jubilee other choreographers sunk their teeth into the possibilities. By the end of the 1960s square dance recording companies were pouring out hundreds of singing calls every year and during 1978-79 there were some months when as many as 50 new singing call releases were issued. Each month our record reviewer selects four singing calls carried in the Workshop during 1978 and 1979.

## AFTER THE STORM

By Curtis Thompson, Houston, Texas  
Record: Lore #1167, Flip Instrumental with Curtis Thompson

OPENER, MIDDLE BREAK, ENDING  
Well the four ladies chain across  
Turn 'em with the left hand then roll away  
Circle to the left go movin' around and  
Four little ladies rollaway circle left  
Left allemande corner weave the ring  
After the storm will come the sunshine  
Then do sa do and promenade that ring  
After the storm there will be rainbows  
And don't our love look better after rain

FIGURE:

The head two couples square thru  
Four hands around to the outside then  
Right and left thru gonna do sa do  
Make an ocean wave balance there and  
You'll trade the wave to left allemande  
Weave the ring after the storm will  
Come the sunshine gonna do sa do  
Take that corner promenade the ring  
After the storm there will be rainbows  
And don't our love look better after the rain  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## ALL WRAPPED UP IN YOU

By Wade Driver, Houston, Texas  
Record: Rhythm #117, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING  
Circle left you are my good times  
Left allemande do sa do and  
Those men star left turn thru at home  
Left allemande swing your own promenade  
Cause I'm all wrapped up in you

FIGURE:

Heads square thru four hands around  
Do a do sa do swing thru two by two  
Boys run right do a half tag  
Scoot back and go boys run right again  
Slide thru swing that corner lady  
Left allemande promenade  
Cause I'm all wrapped up in you  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## ANY OLD TIME

By Dick and Marlene Bayer, Fenton, Michigan  
Record: Grenn #12163, Flip Instrumental with Dick Bayer

OPENER, MIDDLE BREAK, ENDING  
Any old time you're out around my way  
Step right in and say "Howdy Babe"  
Walk out around your corner  
See saw round your own  
Men star right turn it once around you roam  
Allemande left your corner  
Come on home and swing  
Swing that gal promenade that ring  
Slip into your dancing shoes  
We're gonna dance away your blues  
Any old time you're out around my way

FIGURE:

Heads promenade and you go half way  
Lead to the right circle up four I say  
Make a line go up to middle and back  
Pass thru and chase right (check your waves)  
Centers trade swing thru boys run right  
Left allemande walk by one and  
Swing and promenade  
Step into our dancing hall  
You do the jig and I'll do the call  
Any old time you're out around my way  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## BIG DADDY

By Johnny Creel, Metairie, Louisiana  
Record: Lore #1164, Flip Instrumental with Johnny Creel

OPENER, MIDDLE BREAK, ENDING  
Sides face grand square  
Who's that slipping down the fire escape  
Who's that sneaking thru the garden gate  
No need searching cause he can't be found  
Big Daddy's Alabamee bound  
Four ladies chain across that ring  
Chain back and promenade I sing no need  
Of searching cause he can't be found  
Big Daddy's Alabamee bound  
FIGURE:

Heads square thru four hands you go  
Round that corner do a do sa do  
Curlique follow your neighbor and go  
Left allemande come back do sa do  
Corner swing swing and whirl  
Left allemande come back promenade no need  
Of searching cause he can't be found  
Big Daddy's Alabamee bound  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## BLUETAIL FLY

By Brian Hotchkies, Dudley, N.S.W., Australia  
Record: Top #25349, Flip Instrumental with Brian Hotchkies

OPENER:  
Bow to your partner and corner too  
Then half sashay that's what you do  
Bow to the girl on the right of you  
Swing the corner you're not through  
\*Allemande left with ole' left hand  
Partner right in a right and left grand  
Every other girl with every other guy  
Promenade with the bluetail fly  
Jimmy cracked corn and I don't care  
Jimmy cracked corn and I don't care  
Swing your honey when you get there  
My massa's gone away  
MIDDLE BREAK:  
Allemande left allemande thar  
Gents back in with a right hand star  
Shoot that star with a full turn Joe  
Pull the corner by you know  
(Repeat from\*)

ENDING:

Bow to your partner corner miss  
To the opposite lady just blow a kiss  
Wave at the girl on the ole' right wall  
Swing your partner that's not all  
(Repeat from\*)

FIGURE

Head two men and your pretty little girl  
Up to the middle and back to the world  
Turn opposite lady with a right hand round  
Partner now with a left hand round  
Corners all with a right hand round  
Partners left like a left allemande  
Now wrong way with a right and left grand  
Every other girl every other hand  
Meet new girl box the gnat  
Men star by the left like that  
Once around to the same new girl  
Promenade around the world  
Jimmy cracked corn and I don't care  
Jimmy cracked corn and I don't care  
Swing your honey when you get there  
My massa's gone away

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## BOOGIE GRASS BAND

By Wade Driver, Houston, Texas  
Record: Rhythm #121, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING  
Circle left  
There's a new kind of music going round  
It's known as that boogie grass sound  
Left allemande do sa do your own  
Left allemande weave the ring  
I love to hear Bill sing about Kentucky  
Do a do sa do that girl and promenade  
When you put the music all together  
We can dance to that boogie grass band  
FIGURE:  
Those heads square thru four hands you do  
Do sa do around that corner one  
Swing thru and then spin the top my friend  
Boys move up do the right and left thru  
C'mon square thru three quarters round  
Swing that corner round and promenade  
When you put the music all together  
We can dance to that boogie grass band  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## BREAK MY MIND

By Marshall Flippo, Abilene, Texas  
Record: Blue Star #2087, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING  
Circle to the left baby oh baby  
Tell the man at the ticket stand  
You've changed your mind  
Left allemande that corner do sa do  
Gents star left around that ring  
Turn your partner by the right  
Do a left allemande  
Wanna come on back promenade so fine  
Break my mind break my mind oh Lord  
If you leave you're gonna  
Leave a babblin' fool behind  
FIGURE:  
Head couples square thru four hands  
With corner lady do a do sa do  
Slide thru pass thru partner trade  
Go right and left across the ring  
Ladies lead dixie style  
Girls run around one man girls trade  
Cast off half and promenade  
Break my mind break my mind oh Lord  
If you say goodbye gonna break my mind  
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### BUCKET TO THE SOUTH

By Allen Tipton, Knoxville, Tennessee

Record: Red Boot #1243, Flip Instrumental with Allen Tipton

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring  
Around you go home you go and  
Box the gnat do a little do sa do  
Join hands circle get walking round the ring  
Left allemande then weave around the ring  
Gonna take my bucket down to the south  
Fill it up with memories bring it on back  
Do sa do then you'll all promenade  
Grandma used to scold me  
What a good boy that I should be  
I wish that she could hold me on a  
Cold and rainy night

FIGURE:

Head couples square thru four hands around  
Split the sides around one make a line of four  
Pass thru and ends fold  
Right and left thru now turn the girl  
Do a do sa do and do a eight chain four  
Gonna take my bucket down to the south  
Fill it up with memories bring it on back  
Swing the corner there then you'll promenade  
Grandma used to scold me  
What a good boy that I should be  
I wish that she could hold me  
On a cold and rainy night

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### CAJUN SQUARE

By Al Horn, Penrose, Colorado

Record: Prairie #1015, Flip Instrumental with Al Horn

OPENER, MIDDLE BREAK, ENDING

Circle left I'm going down to Louisiana  
Gonna find myself a cajun band  
Left allemande your corner turn thru  
Allemande then right and left grand  
Laissez les bontemps rouler  
(La-say lay bow-taw ho-lay)  
Turn thru again allemande promenade  
That's what the cajun people say  
Laissez les bontemps rouler  
(La-say lay bow-taw ho-lay)

FIGURE:

Four ladies chain about three quarters  
Heads pass the ocean go (swing thru)  
Boys run to the right stroll and cycle  
When you're thru girls trade wheel and deal  
Dive thru square thru three quarters  
Left allemande then right and left grand  
Today will soon be yesterday swing  
Laissez les bontemps rouler  
(La-say lay bow-taw ho-lay)

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### CAMPTOWN RACES

By Don Ross, Houston, Texas

Record: Payote #201, Flip Instrumental with Don Ross

OPENER, MIDDLE BREAK, ENDING

Circle left started to town and  
My hoss broke down do di do di  
Blacksmith shop on the other side of town  
Do di do di left allemande corner girl  
Do sa do your own men star by old left hand  
One time around you go turn partner  
By the right corners allemande  
Do sa do and promenade  
Go walking around the land I'm  
Gwine run all night I'm gwine run all day  
I bet my money on a bob tailed nag  
Somebody bet on the bay

### FIGURE

One and three gonna promenade halfway  
Round you go into the middle and  
Curlique walk and dodge circle four halfway  
Veer to the left and then ferris wheel  
Move it up square thru three hands  
Three hands around you go swing thru  
Turn thru swing the corner  
Promenade you do I'm gwine to run all night  
I'm gwine to run all day  
I bet my money on a bob tailed nag  
Somebody bet on the bay

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### DON'T WORRY ABOUT THE MULE LOAD THE WAGON

By Dave Taylor, Naperville, Illinois

Record: Blue Star #2051, Flip Instrumental with Dave Taylor

OPENER, MIDDLE BREAK, ENDING

Well you said you wouldn't leave me  
Cause you didn't want to grieve me  
And you couldn't stand to see tears in my eyes  
Allemande left corner lady do sa do your baby  
Four ladies promenade around inside  
When you're home swing your partner  
Round and round allemande left  
Come back and promenade go round now  
If you think I'm gonna cry  
Your feet are draggin'  
Don't worry 'bout the mule  
Just load the wagon

FIGURE:

Head two couples promenade go  
Halfway around with your maid  
Sides a right and left thru and  
Turn your lady square thru four hands  
Around that floor to outside two  
Then do sa do do an eight chain four  
Don't worry 'bout the mule  
Just load the wagon swing corner girl  
And promenade her  
I can make it without baby  
And I ain't braggin'  
Don't worry 'bout the mule  
Just load the wagon

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### DOWN ON BOURBON STREET

By Bob Augustin, Metairie, Louisiana

Record: Bob Cat #105, Flip Instrumental with Bob Augustin

OPENER, MIDDLE BREAK, ENDING

Four ladies chain the ring  
Turn the girls and hear me sing  
Rollaway and circle left you know  
Four ladies rollaway circle left  
Till you hear me say left allemande  
Weave the ring way down on Bourbon Street  
That's where you get that beat  
Do sa do and promenade  
Promenade the ring get home and swing  
Way down on Bourbon Street

FIGURE:

Head couples square thru four hands you go  
Around that corner girl a do sa do  
Star thru and flutter wheel  
Straight across the ring you go  
Sweep one quarter more right and left thru  
Pass to the center and square thru  
Three quarters round and swing  
Swing that corner promenade  
Promenade your doll back to the hall  
Way down on Bourbon Street

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### FEELIN' TOO GOOD TODAY BLUES

By Jack O'Leary, Glastonbury, Connecticut

Record: Top #25350, Flip Instrumental with Jack O'Leary

OPENER, MIDDLE BREAK, ENDING

Allemande left girls star right gents promenade  
Allemande left men star right ladies promenade

Allemande left corner weave around the ring

Weave in and out around you go  
Do sa do with partner do a left allemande  
Swing your lady then promenade the land  
I'm feelin' too good today  
Got the feelin' too good today blues

FIGURE:

One and three right and left thru  
Roll a half sashay star thru and  
Right and left thru that way  
Pass thru trade by curlique and then  
Scoot back boys run right my friend  
Slide thru pass thru trade by  
Swing the corner maid  
Swing that girl and promenade I say  
I'm feelin' too good today  
Got the feelin' too good today blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### FIFTY SEVEN CHEVROLET

By Harry Lackey, Greensboro, North Carolina

Record: Kalox #1237, Flip Instrumental with Harry Lackey

OPENER, MIDDLE BREAK, ENDING

Sides face grand square  
Come and look at this old faded photograph  
Baby tell me what it brings to mind  
It's a picture of that ole 57 Chevrolet  
I wish I could drive it one more time  
Four ladies hit the road get walkin'  
Get home swing and promenade  
The first love we tasted  
The good love we're still living  
We owe it to that ole 57 Chevrolet

FIGURE:

Head two couples square thru four hands  
With the sides make a right hand star  
Heads star by the left turn it one time  
Same two do the right and left thru  
Swing thru two times you'll double do it now  
Boys run you'll promenade  
The first love we tasted  
The good love we're still living  
We owe it to that ole 57 Chevrolet

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### FOOLS FALL IN LOVE

By Rod Shuping, Clovis, California

Record: Hi-Hat #493, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Circle left fools fall in love in a hurry  
Fools give their heart much too soon  
Left allemande come back a do sa do  
Men star by the left once around you know  
Turn thru with the partner  
With the corners allemande do sa do and  
Promenade I used to laugh now I understand  
Shake the hand of a brand new fool

FIGURE:

One and three square thru go four hands  
Around the corner lady do sa do  
Make a wave girls trade then recycle  
Do a right and left thru and turn and  
Now dive thru zoom centers square thru  
Three quarters round swing corner girl  
Promenade I used to laugh now I understand  
Shake the hand of a brand new fool

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GIMMIE BACK MY BLUES

By Nate Bliss, Tucson, Arizona

Record: Blue Star #2078, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

Circle left way down in Southern Arizona

Lived a rich girl they called Imogene

Walk around your corner see saw partner

Left allemande weave around that ring

Now buddy I know don't marry for dough

Do a do sa do then promenade

Cause I'm telling you son

If you marry for money you're gonna

Earn every penny

FIGURE:

Heads square thru four hands you do

Meets then two swing thru you do

Boys run and then ferris my friend

Veer left stroll and cycle you do

Boys fold and then right and left grand

Hand over hand then you promenade

Being rich ain't no fun so I'm gonna run

Hey judge won't you gimme back my blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GIMMIE BACK THOSE BLUES

By Beryl Main, Golden, Colorado

Record: Chaparral #404, Flip Instrumental with Beryl Main

OPENER, MIDDLE BREAK, ENDING

Circle left

Way down in southern West Virginia

Lived a girl named Emma Jean

Well now the men star right

Go one time around left allemande and

Weave that ring my Mama she told me

Don't marry for money do sa do

Promenade hello good times

So long ramblin' come on now

Gimmie back those blues

FIGURE:

Well the heads you promenade and go

Halfway round the ring

Come down the middle star thru zoom

Everybody double pass thru and

Cloverleaf you do the centers

Square thru three quarters round

Allemande the corner do sa do own

Swing corner promenade her

Hello good times so long ramblin'

Come on gimmie back those blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GIRL WITH GARDENIAS

By Johnnie Wykoff, Indianapolis, Indiana

Record: Red Boot Star #1238, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Sides face grand square one starry night

In a little town in old Mexico

I found my love down by the sea

Where soft trade winds blow four ladies chain

Chain back and promenade the square

And I lost my heart to the

Girl with gardenias in her hair

FIGURE:

The heads rollaway pass thru

Around just one make a line

Half square thru trade by

Do sa do you go do an eight chain thru

Four hands and then corner swing

Promenade the square I lost my heart

To the girl with gardenias in her hair

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GOODBYE MY LADY LOVE

By Bud Whitten, Jonesboro, Georgia

Record: Thunderbird #196, Flip Instrumental with Bud Whitten

OPENER, MIDDLE BREAK, ENDING

Join hands circle left around that way

Walk around left hand lady see-saw your own

Men star right turn it one time tonight

Left allemande corner weave the ring

Goodbye my lady love farewell my turtle dove

Do sa do and then you promenade

Promenade her back to me love her

so tenderly

Goodbye my lady love goodbye

FIGURE:

Heads rollaway up to the middle that way

Box the gnat fan the top

(Girl three quarter boy move up)

Right and left thru turn the girl pass thru

Circle four the outside pair

Make a line of four right there slide thru

Square thru three quarters around you do

Swing the corner lady promenade

Promenade her back to me love her tenderly

Goodbye my lady goodbye

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GOOD DEAL LUCILLE

By Deuce Williams, Detroit, Michigan

Record: Grenn #12162, Flip Instrumental with Earl Johnston, Vernon, Connecticut

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring

Rollaway and circle left my friend

Rollaway and circle left go walking around

Left allemande and weave the ring

Do sa do and then you promenade

Promenade around the track go

All the way round 'til you get on back

Ah ha good deal Lucille

FIGURE:

Those heads promenade halfway in time

Gonna lead on out to the couple

on the right

Circle make a line move up to middle

and back

Do a right and left thru pass thru

Tag the line face into the middle and

Box the gnat then cross trail thru

Swing your corner and promenade

her too

You promenade around the square

With your head in heaven like

walkin' on air

Ah ha good deal Lucille

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GOOD HEARTED WOMAN

By Wade Driver and Pat Barbour,

Houston, Texas

Record: Rhythm #119, Flip Instrumental with

Wade Driver and Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

A long time forgotten are dreams that

Just fell by the way the good life

He promised ain't what she's living today

Left allemande weave the ring

She never complains of the bad things done

Do sa do and promenade

She talks about the good times they've had

And all the good times to come

FIGURE:

Heads promenade go halfway around

Come down the middle and square thru four

Four hands around and then

Right and left thru my friend

Turn the girl slide thru

You square thru again

Four hands around that ring now trade by

Corner lady swing and promenade

She's a good hearted woman in love

With a good timing man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GOTTA QUIT LOOKIN' AT YOU BABY

By Paul Marcum, Nashville, Tennessee

Record: Roadrunner #102, Flip Instrumental with Paul Marcum

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round

Rollaway circle left move 'round the town

You and I must hide our love so no one can see

Left allemande with corner girl

Weave around for me gotta quit lookin'

At you baby or someone's gonna know

Do sa do the lady promenade and go

Gotta quit lookin' at you baby

When you're lookin' back at me

Gotta quit lookin' at you baby or

Someone's gonna see

FIGURE:

Head two couples square thru four hands

Make a right hand star roll it around

Heads star left in middle once around

To same two split those two round one and

Make a line rock it eight to middle and back

Curlique then boys run right and

Swing corner promenade again

Gotta quit lookin' at you baby

When you're lookin' back at me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GREAT AFTERNOON

By Gary Shoemaker, Carrollton, Texas

Record: Chaparral #304, Flip Instrumental with Gary Shoemaker

OPENER, ENDING

Circle left eight beats of singing fill

— — — — —

Walk around corner see saw own

Men star right one time you roam

Left allemande your corner come back one

Swing that girl then promenade

I can't say we had a good morning

But dang it's been a great afternoon

MIDDLE BREAK

Four ladies chain across you go

Rollaway and circle to the left

Four ladies rollaway and circle that ring

Left allemande then you weave that old ring

My morning headache lasted til noon

Do sa do and then you promenade

I can't say we had a good morning

But dang it it's been a great afternoon

FIGURE:

Head two couples square thru and go

Round that corner lady do sa do her

Swing thru then the boys run right then

You bend the line right and left thru

Well those ladies lead dixie style

Gonna' make your ocean wave

Slip the clutch left allemande

Come back and promenade

I can't say we had a good morning

But babe it's been a great afternoon

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### GREAT BIG ROLLIN' RAILROAD

By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1221, Flip Instrumental with Vaughn Parrish

OPENER, ENDING

Sides face grand square

We're a great big rollin' railroad

That every body knows

We were born of gold and silver spike

A hundred years ago

We're a thousand wheels of freight train  
Hear the diesel engine's power  
We're the Union Pacific four ladies chain  
Chain the ladies over turn and chain 'em back  
Turn the girl with an arm around  
Then promenade the track  
We're a million miles of history  
Shinin' in the sun  
We're the Union Pacific  
And our story's just begun  
MIDDLE BREAK:

Face your partner grand Q  
FIGURE:

Four ladies make a ring  
Circle to the left from where you are  
Turn your partner by the left your corner right  
Make a wrong way thar  
Boys to the middle with a left hand in  
Back up you know shoot the star  
Left allemande then bow real low  
Weave the ring from the green fields of prairies  
To the Blue Pacific shores  
Swing and whirl the pretty little doll  
And promenade once more  
Cross the flats at Salt Lake City  
On to Vegas and L.A.  
We're the Union Pacific  
And we got the right of way

Note: Grand Square can be used instead of the Grand Q for the break.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### HARVEST MOON

By Daryl Clendenin, Portland, Oregon  
Record: Chinook #025, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING  
Sides face grand square shine on  
Shine on harvest moon up in the sky  
I ain't had no lovin' since January February  
All four ladies promenade one time around  
You're gonna get back and swing  
Left allemande and promenade that ring  
So shine on shine on harvest moon  
For me and my gal

FIGURE:

Heads promenade travel three quarters round  
Sides right and left thru turn 'em around  
Pass thru curlique split circulate  
Boys run right around you do go  
Right and left thru and turn 'em too  
Star thru pass thru corner you swing  
Swing the corner promenade that old ring  
Shine on shine on harvest moon  
For me and my gal

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### HONEYSUCKLE ROSE

By Joe Saltel, McKinleyville, California  
Record: Chinook #023, Flip Instrumental with Joe Saltel

OPENER, MIDDLE BREAK, ENDING  
Walk around corner lady see saw your taw  
Join hands circle left around that hall  
Men star right once around you go  
Left allemande weave the ring you know  
Oh baby baby you look so fine  
Do sa do and promenade her in time  
Tempting lips and smiling eyes  
Honeysuckle rose of mine

FIGURE:

Four ladies chain straight across you know  
Head couples promenade halfway you go  
Down the middle square thru four hands then  
Meet your corner curlique my friend  
Scoot back the boys run then slide thru  
Swing that corner promenade you do  
Tempting lips and smiling eyes  
Honeysuckle rose of mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I DON'T WANTA BE ALONE TONIGHT

By Andy Petrere, Greenwall Springs, Louisiana  
Record: Blue Star #2053, Flip Instrumental with Andy Petrere

OPENER, MIDDLE BREAK, ENDING  
Circle left I don't wanta be alone tonight  
There's just too many memories to fight  
Do an allemande left with the corner  
Do sa do four ladies promenade go  
Walking round the ring turn partner by right  
Left allemande swing that lady boy then  
Promenade that land promenade that lady  
Swing her hold her tight oh  
I don't wanta be alone tonight

FIGURE:

Those heads square thru count 'em four hands  
Do sa do the corner one time you go  
Curlique follow your neighbor  
Boys cross run recycle touch a quarter  
Scoot back and roll to face her  
Swing that lady boys and promenade  
Promenade your lady swing her  
Hold her tight ooh

I don't wanta be alone tonight

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I LIKE TO BE WITH YOU

By Jerry Schatzer, Cromwell, Connecticut  
Record: Hi-Hat #497, Flip Instrumental with Jerry Schatzer

OPENER, MIDDLE BREAK, ENDING  
Circle to the left I like to be with you  
You make the sun shine thru left allemande  
Will you box the gnat my friend  
Four ladies promenade inside the ring  
Well turn your partner right full turn  
Left allemande swing your date promenade  
Say baby I'm glad I found you  
Baby I wana be around you now

FIGURE:

Head couples promenade halfway  
Down the middle right and left thru  
Curlique tonight boys run to the right  
Do an eight chain thru my friend  
Go all the way and back again  
I used to think the world was lonely  
Swing your corner promenade  
Say baby I'm glad I found you  
Baby gonna put my arms around you now

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I'M GETTING HIGH ON LOVE

By Elmer Sheffield, Tallahassee, Florida  
Record: Red Boot Star #1247, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING  
Four ladies promenade around that old ring  
Swing your man around and around  
Join hands circle around you know  
Left allemande and weave the ring  
I'm getting high on love  
Swing and promenade on home  
I've got a buzz like there never was  
I'm getting high on love

FIGURE:

Heads promenade go halfway around  
Sides you do the right and left thru  
Square thru four hands around you know  
Do sa do and do an eight chain four  
I'm getting high on love  
Swing your corner promenade on home  
I've got a buzz like there never was  
I'm getting high on love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I'M GOING BACK SOMEDAY

By John Chavis, Oklahoma City, Oklahoma  
Record: Lore #1172, Flip Instrumental with John Chavis

OPENER, MIDDLE BREAK, ENDING  
Four ladies chain across the ring go  
Join hands circle left walking round  
Four ladies rollaway and circle  
Rollaway go weaving round the ring  
I met my love out in Phoenix  
Do sa do and promenade  
I left my love in old Arizona  
But I'm going back someday

FIGURE:

Heads square thru count to four now  
With sides do a right and left thru  
Do sa do back to back make an ocean wave  
Ladies trade ladies run  
Tag the line to the right wheel and deal  
Circle go half way pass thru  
Left allemande and promenade  
I left my love in old Arizona  
But I'm going back one day

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I'M HAPPY EVERY DAY I LIVE

By Denny Lantz, Grants Pass, Oregon  
Record: Stirrup #401, Flip Instrumental with Denny Lantz

OPENER, MIDDLE BREAK, ENDING  
Four ladies promenade go once around the ring  
Get on home swing there with your man  
Join hands circle left go walkin' round the set  
Left allemande weave the ring  
I've got the world by the tail  
And a rainbow round my shoulders  
Do a do sa do and promenade  
I work eight hours to draw my pay  
And try to do some good each day  
And I'm happy every day I live

FIGURE:

Those heads promenade halfway round the ring  
Down the middle with right and left thru  
Square thru in middle count to four  
Four hands around that floor  
Swing thru the outside two boys run  
Do a ferris wheel then those centers pass thru  
Swing the corner girl and promenade  
Some folks may wonder why I'm here  
But I hope I live a thousand years  
And I'm happy every day I live

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### I'M KNEE DEEP IN LOVE

By Ernie Nation, Anaheim, California  
Record: D & R #128, Flip Instrumental with Ernie Nation

OPENER, MIDDLE BREAK, ENDING  
Four little ladies chain  
Turn the girls and then join hands circle left  
Go walking 'round my friend ladies center  
Men sashay circle left that way  
Ladies center men sashay left allemande and  
Weave 'cause I'm knee deep in love with you  
Do sa do promenade her too  
You're going to drown me before you're thru  
'Cause I done get knee deep in loving you

FIGURE:

One and three flutter wheel  
It's full around you go same two curlique  
Walk and dodge and go swing thru with  
Outside two boys run to the right ferris wheel  
And when you do centers pass thru curlique  
Follow your neighbor spread swing that lady  
Promenade I say you're going to drown me  
Before you're through 'cause  
I done got knee deep in loving you

ALTERNATE FIGURE:

One and three square thru four hands  
Do sa do make a wave swing thru boys run  
Couples circulate wheel and deal  
Pass thru trade by swing the corner

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### IT DOESN'T MATTER

By Randy Dibble, Medford, Oregon

Record: Chinook #015, Flip Instrumental with Randy Dibble

OPENER

Circle left there you're going baby  
Here am I well you left me here  
So I could sit and cry left allemande  
Do sa do left allemande and weave the ring  
Do you remember baby

last September do sa do  
Then you promenade her home oh baby  
How you drove me crazy

doesn't matter anymore

MIDDLE BREAK, ENDING

Sides face grand square  
There's no use in me crying  
I've done everything now I'm sick of trying  
I've thrown away my nights and  
Wasted all my days over you circle left  
You go your way honey and I'll go mine  
Left allemande and promenade down the line  
I'll find somebody new we'll say  
We're through and you won't matter anymore

FIGURE:

Heads square thru count 'em four hands

Do sa do that corner one time you know

We'll swing thru and then boys run right

Do a half tag trade and roll and then

Square thru three quarters round you go

Left allemande you swing your own

Promenade go round the land

Oh baby how you drove me crazy

I guess it doesn't matter anymore

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### IT'S THE STOPS THAT YOU'VE MADE

By Glenn Zeno, Saco, Maine

Record: Blue Star #2068, Flip Instrumental with Glenn Zeno

OPENER, MIDDLE BREAK, ENDING

Four little ladies promenade

Go once around you know

Pass your partner swing your corner

Swing the corner go join hands and

Circle left go walking around the ring

Now four little ladies whirl away

Then weave around the ring

I see that you're well traveled

Probably been around the world do sa do

Then you promenade this girl

Don't tell me the things you've done

The games you have played

If it's not the miles you've traveled

It's the stops that you've made

FIGURE:

One and three lead to the right circle four

Make two lines when you get there do the

Right and left thru pass the ocean scoot back

When you are thru all eight circulate

Turn thru you do allemande left corner

Come home do sa do swing the corner lady

Promenade her home

Don't tell me the things you've done

The games you have played

If it's not the stops that you've made

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### I'VE BEEN TO GEORGIA ON A FAST TRAIN

By Tony Sikes, LaPorte, Texas

Record: Circle D #213, Flip Instrumental with Tony Sikes

OPENER, MIDDLE BREAK, ENDING

I've been to Georgia on a fast train honey

I wasn't born no yesterday

Left allemande the corner lady

Do sa do your baby

Men star left roll it round that way

Now turn partner by the right and

### Go left allemande

Swing your partner and promenade

I've had a good christian raising

And an eighth grade education

Ain't no use you all treating me this way

FIGURE:

Head two couples square thru four hands

Around corner lady do sa do

Curlique then scoot back right there

my friend

Boys fold two ladies chain across

Flutter wheel you want to move it

Go full around then slide thru

Swing the corner promenade

I got all my country learning

Just milking and a churning

pickin' cotton

Raisin cane and baling hay

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### I'VE GOT THE WORLD ON A STRING

By Bob Bennett, Valdosta, Georgia

Record: Thunderbird #179, Flip Instrumental with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn the girl and then

Join hands circle left walk around the ring

Ladies center men sashay circle left and

Ladies center men sashay left allemande weave

Well no one else can love me like my baby can

Do sa do promenade go walking round the land

So if you see me smile and you

don't understand

I've got the world on a string

It's tied to my hand

FIGURE:

Side couples right and left thru

Turn the girl and then heads square thru

Four hands around my friend

Do sa do the corner full around and then

Swing thru go two by two the boys run right

Couples circulate we'll wheel and deal

Pass to center square thru three quarters

Corner swing promenade

go walking round the land

I've got the world on a string

It's tied to my hand

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### JEEPERS CREEPERS

By Jay Henderson, Fresno, California

Record: Scope #634, Flip Instrumental with Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you go

Straight across the ring you know

You roll away and then

Circle to the left go around

Four ladies rollaway circle to left

Men star right turn it once around

Left allemande do sa do at home

Left allemande again and promenade

FIGURE:

Head couples promenade halfway

Side pair do sa do go full around

Swing thru go two by two

Then do a turn thru cloverleaf

New center pair flutter wheel

Go right and left thru turn the girl

Pass thru corner swing

Allemande left new corner

Promenade go round the ring

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### KING OF THE ROAD

By Gary Shoemaker, Carrollton, Texas

Record: Chaparral #303, Flip Instrumental with Gary Shoemaker

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your pet

Join hands circle left around you bet

Men star right roll it one time around

Left allemande your corner then

Weave that ring

Smokin' old stogies baby I have found

Do sa do then you promenade on down

Cause I'm a man of means by no means

King of the road

FIGURE:

Head two couples promenade half way round

Down middle right and left thru

Take your baby home

Square thru and get me four

Go walking round that way

Right and left thru turn the girl

Then rollaway pass thru U turn back

Swing that corner there

Left allemande new corner

Then promenade that square

Cause I'm a man of means by no means

King of the road

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### KNEE DEEP

By Don Williamson, Greeneville, Tennessee

Record: Red Boot #232, Flip Instrumental with Don Williamson

OPENER

Four ladies promenade once around the ring

Back home swing your partner everybody swing

Join hands circle to the left around you go

Allemande the corner weave the ring you know

Cause I'm knee deep in loving you

Do a do sa do and promenade her too

It'll probably drown me before I'm thru

Cause I'm knee deep in loving you

MIDDLE BREAK, ENDING:

Sides face grand square

Knee deep in loving you

I done got deeper than I wanted to

It'll probably drown me before I'm thru

Cause I'm knee deep in loving you

Four ladies promenade once around the ring

Swing your own and promenade her

It'll probably drown me before I'm thru

Cause I'm knee deep in loving you

FIGURE:

Head two promenade half around the square

Down middle with right and left thru

Turn that lady there flutter wheel across

Sweep one quarter more you pass thru

Right and left thru turn girl once more

Veer to the left and ferris wheel

Then the center two pass thru and

Swing the corner promenade her

It'll probably drown me before I'm thru

Cause I'm knee deep in loving you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### LAWDY MISS CLAWDY

By Wade Driver, Houston, Texas

Record: Rhythm Records #116, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle left

Lawdy lawdy lawdy Miss Clawdy

Girl you sure look good to me

The men star right one time around

Left allemande gonna' weave the ring

I give you all of my money

Do sa do and promenade home

You like to leave me every morning

Don't come home 'til late at night

**FIGURE:**

Heads promenade go halfway  
Sides do the right and left thru  
Flutter wheel full around  
Sweep a quarter and then pass thru  
Do sa do do an eight chain four  
Singing lawdy lawdy lawdy Miss Clawdy  
Swing your corner around and promenade  
You like to leave me every morning  
Don't come home 'til late at night  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**LIVING IN THE SUNSHINE**

By Bill Claywell, Louisville, Kentucky  
Record: Lou-Mac #123, Flip Instrumental with  
Bill Claywell  
OPENER, MIDDLE BREAK, ENDING  
Four ladies chain then you turn them  
With an arm around four couples  
Flutter wheel then join up all your hands  
Circle left around that land  
Allemande your corner girl  
Gonna weave around that land  
I'm living in the sunshine all because of you  
Swing your girl and promenade  
I've been so long in the darkness  
Things seem mighty rough I'm living  
In the sunshine of your tender love  
FIGURE:

Four ladies chain turn them  
with an arm around  
Head couples flutter wheel  
and go  
Now two and four curlique  
do a walk and dodge  
Swing allemande your corner  
weave around the ring  
We're living in the sunshine  
of your tender love  
Swing your little girl and promenade  
I've been so long in darkness  
Things seem mighty rough I'm living  
In the sunshine of your tender love  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**LONELY WOMAN'S FRIEND**

By Jon Jones, Arlington, Texas  
Record: Kalox #1223, Flip Instrumental with Jon  
Jones

OPENER, MIDDLE BREAK, ENDING  
Ladies promenade travel once around  
Swing your handsome man around  
and then  
Circle left in a ring when you  
find time  
Left allemande weave on down the line  
I've traveled from east to west  
And back again swing your lady and  
Promenade I've searched the  
whole world  
And everywhere I've been the devil  
Ain't a lonely woman's friend  
FIGURE:

Heads promenade you dance  
about halfway  
Come down middle and square thru  
I say  
Count to four and then  
Swing thru the outside two  
boys run right  
Ferris wheel you do centers slide thru  
Cross trail thru swing corner lady  
Promenade I've searched the whole  
wide world  
And everywhere I found the devil  
Ain't a lonely woman's friend  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**LOOKIN' FOR A FEELING**

By Dave Abbott, Redding, California  
Record: River Boat #116, Flip Instrumental  
with Dave Abbott

OPENER, MIDDLE BREAK, ENDING  
Circle left I'm lookin' for a feeling  
That I once had with you  
Allemande left and allemande thar  
Go right and left and form a star  
Shoot that star go forward three  
Now turn thru and allemande left promenade  
I've been lookin' for a feeling  
That I lost when I lost you  
FIGURE:

One and three promenade halfway  
Two and four go right and left thru  
Square thru four hands around you're to do  
Do sa do and eight chain four  
I've had love and I've had lovers  
Swing the corner promenade  
I've been lookin' for a feeling  
That I lost when I lost you  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**LOVE**

By Al Davis, Harrison, Arkansas  
Record: C Bar C #542, Flip Instrumental with Al  
Davis

OPENER, MIDDLE BREAK, ENDING  
Circle left  
Love you made a place for me  
Beside you in your arms left allemande  
Walk back a do sa do now left allemande  
Weave the ring it will be a loving place  
Do sa do and promenade  
Love I owe my life to you cause  
You kept me from dying and dying is the  
Only thing I haven't tried  
FIGURE:

Heads promenade halfway round the ring  
Come on down the middle do a curlique  
Boys run right then do a right and left thru  
Veer left and ferris wheel then  
Those center two square thru go three hands  
Swing corner girl left allemande  
Walk back and promenade  
When we're walking down the street together  
My whole world is walking by my side  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending

**LOVE OVER EASY**

By Glenn Zeno, Sacramento, Maine  
Record: Blue Star #2083, Flip Instrumental with  
Glenn Zeno

OPENER, MIDDLE BREAK, ENDING  
Circle left before the sun peeks  
Thru our window kisses I live for  
Make up my day ladies center men sashay  
Circle left go around that way  
Four ladies whirlaway and weave  
Just whisper I love you over coffee  
Do sa do and promenade  
Just give me that honey toast and sunshine  
Love over easy with you  
FIGURE:

One and three square thru four hands around  
Go all the way and then swing thru  
Scoot back just she and you  
Fan the top go two by two do the  
Right and left thru then slide thru  
Pass to the center square thru three hands  
Swing your corner lady promenade  
Just give me that honey toast and sunshine  
Love over easy with you  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**LOVER'S QUESTION**

By Bob Poyner, Plainfield, Illinois  
Record: C Bar C #538, Flip Instrumental with  
Bob Poyner

OPENER, ENDING  
Does she love me with all her heart  
Should I worry when we're apart  
It's a lover's question I'd like to know  
Does she need me as she pretends  
Is this a game when will I win  
It's a lover's question I'd like to know  
MIDDLE BREAK:  
Sides face grand square  
Does she love me with all her heart  
Should I worry when we're apart  
It's a lover's question I'd like to know  
Heads face grand square  
Does she need me as she pretends  
Is this a game when will I win  
It's a lover's question I'd like to know  
FIGURE:

Heads square thru four hands around  
Do sa do the corner one time around  
Swing thru it's two by two and  
Boys run right bend the line  
Then right and left thru  
Ladies lead it's a flutter wheel  
With a whoop whoop whoop  
Slide thru swing that corner  
Swing that lady and promenade  
It's a lover's question I'd like to know  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**LOVE THE LEAVIN' FROM YOUR MIND**

By Glenn Zeno, Saco, Maine  
Record: Blue Star #2058, Flip Instrumental  
with Glenn Zeno

OPENER, MIDDLE BREAK, ENDING  
Walk around your corner lady see saw your  
own  
Men star by the right it's once you go  
Pick up your girl with an arm around  
Star promenade and then girls roll back  
Left allemande weave around the ring  
In and out around and when you meet  
Do a do sa do and promenade  
Let's climb the stairs of love together  
One more time and darlin'  
Let me love the leaving from your mind  
FIGURE:

One and three slide thru  
Then do the right and left thru  
Flutter wheel in the middle around you go  
Pass thru do a do sa do  
Make an ocean wave and then scoot back  
When you're thru men trade and then  
Turn thru left allemande  
Come home a do sa do swing the corner  
Promenade let's climb the stairs together  
One more time and darlin'  
Let me love the leaving from your mind  
SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

**HOW DO I RECORD A CALL?**

Callers quite frequently find that by ap-  
pearing on a record they are auditioned by  
hundreds of people who may someday want to  
hear them in person. If you have a good rec-  
ording voice (or if you think you have) and if  
you have the ability to construct a good sing-  
ing call, send a sample of both your calling and  
your choreography to one of the square dance  
recording companies. The addresses of these  
organizations appear each month among the  
advertisements in SQUARE DANCING  
Magazine. And, good luck!

### MAGIC CARPET

By Wayne Baldwin, Plano, Texas

**Record: Roadrunner #202**, Flip Instrumental with Wayne Baldwin

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Wish I had a magic carpet together we  
Could fly we could sail away forever and  
Watch the world go by four ladies chain  
Straight across the ring chain back promenade

If I could conjure up a secret potion  
To steal your heart and make you mine

FIGURE:

Heads square thru count four hands now  
Do sa do the corner swing thru two by two  
Boys run right bend the line  
Go up to the middle and then  
A curlique cast off three quarters  
Fan the top and then

Swing the corner girl and promenade  
If I could conjure up a secret potion  
To steal your heart and make you mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### MIDNIGHT FLYER

By Mike Hoose, Johnson City, Tennessee

**Record: Red Boot #230**, Flip Instrumental with Mike Hoose

INTRODUCTION

Sides face grand square walk 2 3 4

Ooh midnight flyer engineer

Won't you let that whistle moan

Paid my dues and I feel like traveling on

OPENER, MIDDLE BREAK, ENDING

Walk around that corner gal

Come home a do paso turn the partner left

Corner by the right partner left you know

Allemande thar boys back up

You back up down the line slip the clutch

Left allemande weave the ring in time

Ooh midnight flyer do sa do with the girl

And promenade her home paid my dues

And feel like traveling on

FIGURE:

One and three promenade go half way around

Two and four go right and left thru

Turn the girl you see flutter wheel

In the middle and sweep one quarter more

Pass thru do sa do do an eight chain four

Ooh swing that corner promenade

Engineer won't you let that whistle moan

Paid my dues and I feel like traveling on

SEQUENCE: Intro, Opener, Figure twice, Middle break, Figure twice, Ending.

### MOHAIR SAM

By John Saunders, Altamonte Springs, Florida

**Record: Kalox #1226**, Flip Instrumental with John Saunders

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Who is the hippy who's happening

All over our town

Thrilling all the girls with the lovin'

He lays down

Four boys star left go once around turn thru

Left allemande and promenade with

Fast talkin' slow walkin' good lookin' Mohair

Sam

FIGURE:

Heads promenade three quarters round and then

Sides double swing thru ping pong circulate

And when you're there new centers swing thru

Turn thru swing your corner go

Left allemande promenade with

Slow walkin' fast talkin' good lookin' Mohair

Sam

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### MUSIC IS MY WOMAN

By Ernie Kinney, Fresno, California

**Record: Rhythm #131**, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Four ladies chain and you turn her

You rollaway and circle left

Four ladies rollaway and circle

Left allemande weave the ring

Music is my woman do sa do promenade

That's what makes it so easy

To be a music man

FIGURE:

Head couples square thru four hands

You'll do sa do with your corner

Swing thru and those boys run

Couples circulate then wheel and deal

Pass thru trade by swing

Left allemande promenade

That's what makes it so easy

To be a music man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### MY LIFE

By Wade Driver, Houston, Texas

**Record: Hi-Hat #5006**, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Allemande left allemande thar

Forward two and star men swing in

And back on down the line shoot that star

A full turn pull the partner by

Left allemande gonna weave the ring

Wind in and out 'til you meet her

Do a do sa do then promenade

I don't care what you say cause it's my life

Go live your own life leave me alone

FIGURE:

Heads square thru get me four hands

Make a right hand star roll it around

Heads star by the left turn it one time

Do the right and left thru

Turn the lady round (touch one quarter)

Scout back and then boys you run right

Slide thru swing the corner promenade

I don't care what you say cause it's my life

Go live your own life leave me alone

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### NEVER DID LIKE WHISKEY

By Pat Barbour, Montgomery, Texas

**Record: Rhythm #135**, Flip Instrumental with Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Circle left

I read what's going on in your mind

And that might just be alright but

Right now I'm looking for a good time

Allemande that corner docey your partner

Left allemande gonna weave that ring

Sure like the bright lights love the moonlight

Swing your girl and promenade well

I never did like whiskey but I sure do

Love to dance

FIGURE:

One and three square thru now four hands

Gonna meet the corner lady do sa do

Do a curlique there scout back now boys

Boys run right eight to middle and back

Those in middle square thru four

Ends left allemande swing the next girl

And promenade well

I never did like whiskey but I sure do

Love to dance

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### NEW MOON

By Billy Lewis, Barry, Texas

**Record: Kalox #1224**, Flip Instrumental with Billy Lewis

OPENER, MIDDLE BREAK, ENDING

Allemande left your corner

Turn a right hand around your own

Four ladies promenade inside the ring

Get back home do a do sa do left allemande

Come on back sides face grand square

You promised with a new moon

You'd be coming back to me

But many moons have passed and

I'm waiting patiently

There's a new moon over my shoulder

And an old love still in my heart

FIGURE:

Heads square thru four hands you go

All the way then right and left thru

Why don't you swing thru and then

Oh those boys trade again boys run

Tag the line turn to the right you know

Couples circulate move up left allemande

Walk by one swing the next and

Promenade the land

There's a new moon over my shoulder

And an old love still in my heart

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### THE NEXT BEST FEELING

By Wade Driver, Houston, Texas

**Record: Rhythm #138**, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle left when the lights are low

And the music is slow and I'm

Holding you close in my arms

The men star right roll it one time around

Left allemande weave that ring and it's

The next best feeling to love you

Do sa do your own and promenade

It's the next best feeling to loving you

I've got a feeling that you feel it too

FIGURE:

Heads promenade travel halfway around

Sides do the right and left thru

Flutter wheel on around sweep a quarter

Double pass thru track II you do

Swing thru boys trade you'll turn thru

Left allemande and promenade

It's the next best feeling to loving you

I've got a feeling you feel it too

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### NIGHT COACH OUT OF DALLAS

By Bronc Wise, Long Beach, California

**Record: C Bar C #546**, Flip Instrumental with Bronc Wise

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

On a night coach out of Dallas

Heading for the bright lights of L.A.

There's not too much in Dallas

To make a man whose free unpack and stay

When you meet your honey promenade the

square

Tonight I'm leaving Dallas maybe

She'll be waiting for me there

FIGURE:

Four ladies chain three quarters

Head couples promenade half way round

Lead to the right a right and left thru

Turn the girl then you curlique (walk & dodge)

Partner trade and roll to face

A right and left grand around the ring

When you meet that lady just promenade

Tonight I'm leaving Dallas I'm

Heading for the bright lights of L.A.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### ONE MAN SHOW

By Jay Henderson, Fresno, California

**Record: Scope #623**, Flip Instrumental with Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring

Join hands circle left

Go walking around I sing

You do a left allemande

Weave by two and do sa do

The men star left one time around

Turn thru at home left allemande

Promenade you go it gets so lonesome

Carrying on a one man show

FIGURE:

Heads promenade three quarters round

Sides go right and left thru and

Turn the girls around flutter wheel you do

Then pass thru swing thru

Boys trade turn thru and then go

Left allemande swing this lady promenade

It gets so lonesome carrying on a one man show

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### ONE-NIGHT STANDS

By Jim Congleton, Sheffield, Alabama

**Record: C Bar C #533**, Flip Instrumental with Jim Congleton

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once inside the ring

Get back home and swing the man you know

Join hands circle left around the town

Left allemande corner weave the ring

Move in and out around until you meet

Do sa do and give that girl a swing

Promenade her then walk on around my friend

Putting the miles behind me

Playing the one-night stands

FIGURE:

Those heads square thru four hands

You go get around the corner

Do a little do sa do swing thru

Those boys run to the right

Couples circulate once and go wheel and deal

Veer to the left and couples ferris wheel

Centers square thru three quarters round

Swing that corner girl promenade

Putting the miles behind me

Playing the one-night stands

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### READY FOR THE TIMES TO GET BETTER

By Wade Driver, Houston, Texas

**Record: Rhythm #127**, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle I've got to tell you I've been

Wrackin' my brain

I've got to find a way out

Left allemande do sa do with your own

The men star left you go around

Turn thru at home left allemande

Swing your own and promenade now

It's been too long a time

With no peace of mind and

I'm ready for the times to get better

FIGURE:

Head two square thru four hands

You do sa do with that girl

Swing thru boys run to the right

You'll do a half tag walk and dodge

And a partner trade pass the ocean

Recycle my friend swing that corner

Promenade now it's been too long a time

I'm ready for the times to get better

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### RED HOT SPINNING TOPS

By Jack O'Leary, Glastonbury, Conn.

**Record: Top #25342**, Flip Instrumental with Jack O'Leary

OPENER, MIDDLE BREAK, ENDING

Circle left

Where have all the people gone

I knew from yesteryear and

Where's the laughter that I used to hear

Allemande left your corner

Come back do a curlique boys run right

Allemande left weave around the ring

Take me back to the good old days

Do sa do and promenade I say

Ice cream sodas and lollipops

And red hot spinning tops

FIGURE:

One and three square thru four hands around

Do sa do the outside two you do

Swing thru and then spin the top my friend

When you're there do a right and left thru

Flutter wheel you do sweep a quarter too

Swing that corner lady promenade 'em too

Ice cream sodas and lollipops

And red hot spinning tops

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### RED RIVER VALLEY

By Lem Smith, Victoria, Texas

**Record: Blue Star #2076**, Flip Instrumental with Lem Smith

OPENER, MIDDLE BREAK, ENDING

Circle left

Come sit by my side if you love me

Do not hasten to bid me adieu

Walk around that corner see saw your own

Left allemande corner weave the ring

Get along get along get along down the valley

Swing your girl around and promenade

But remember the Red River valley

And the cowboy who loved you so true

FIGURE:

Heads square thru down the valley

All the way do sa do touch one quarter

Split circulate and the boys run pass thru

And then you wheel and deal (centers)

Pass thru swing corner waiting there

Left allemande come back and promenade

Oh you promenade that gal in the valley

Yes promenade your own Red River gal

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### RED WING

By Brian Hotchkies, Dudley, N.S.W., Australia

**Record: Top #25347**, Flip Instrumental with Brian Hotchkies

OPENER, MIDDLE BREAK, ENDING

Sides couples back to back grand prow!

Four ladies chain hey you

Chain the girls across the ring

and turn 'em

Chain back home turn your girl and promenade

Far away beneath the stars her brave lies sleeping

While Red Wing's weeping her heart away

FIGURE:

Couple one lead to the right and circle half

inside couple arch now

dip and dive away you go

Wind 'em up like an old yo-yo

Hurry on let's go move over and below

Dive thru to the right hand two

Circle halfway around then cross trail

Find the corner left allemande

Then do sa do and promenade you know

Promenade the breeze is sighing

While Red Wing's crying her heart away

(Grand Square may be substituted for Grand Prowl).

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### RHYTHM OF THE ROAD

By Ken Bower, Hemet, California and

Gary Shoemaker, Carrollton, Texas

**Record: Chaparral #3501**, Flip Instrumental with Ken and Gary

OPENER, MIDDLE BREAK, ENDING

Circle there's a rhythm of the road that

You can feel you can feel

Like the feeling of quicksilver

In your heel in your heel

Allemande your corner do sa do your own

Men star by the left hand

once around you roam

Turn your partner by the right

That corner allemande swing your own

And promenade that land and

What would lighten our load I don't know

It's the everlasting rhythm of the road

FIGURE:

Four ladies chain and go three quarters round

Head two couples promenade half way around

Lead to the right with a do sa do

Go full around you know swing thru and

Then boys run right around you go

Tag the line go all the way thru

Girls turn back and swing left allemande

Then promenade that ring and

What would lighten our load I don't know

It's the everlasting rhythm of the road

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### ROLLIN' WITH THE FLOW

By Marlin Hull, Burbank, California

**Record: Windsor #5074**, Flip Instrumental with Marlin Hull

OPENER, MIDDLE BREAK, ENDING

Allemande left the corner go forward two

Right and left turn back one curlique

Make an alamo ring and balance

Swing thru two by two balance once again

Swing thru two by two and then

Right and left grand grand right and left

Till you meet your own then

Do sa do your partner promenade along

Somehow it's on and on I go

Ah but I just keep on

Rollin' with the flow

FIGURE:

One and three promenade halfway around the ring

Down the middle square thru four hands

All the way curlique

Follow your neighbor and spread

Ladies trade with a left recycle two by two

Pass thru trade by that corner lady swing

Swing that lady round and promenade the ring

And I'm never growin' old

Just keep on rollin' with the flow

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### ROSALIE

By Frank Lane, Estes Park, Colorado

**Record: Dance Ranch #648**, Flip Instrumental with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Circle left with Rosalie my darling

Rosalie my own allemande left

Then do sa do your own

Gents star left one time you roam

Turn your partner right corner allemande

Hey come back and promenade oh you

Could make my life thrilling

Just tell me that you're willing

To be mine Rosalie mine

# FIGURE:

Head ladies chain turn 'em and then  
Do a half square thru and a  
Right and left thru my friend  
Same two swing thru now box the gnat  
Look her in the eye go right and left thru  
Go the other way back do a do sa do  
Go once and a half around  
Swing the next girl and promenade  
Oh you could make my life thrilling  
Just tell me you're willing  
To be mine Rosalie mine

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## ROSE GARDEN

By Dan Nordbye, Bellevue, Nebraska  
Record: Blue Ribbon #223, Flip Instrumental  
with Dan Nordbye

OPENER, MIDDLE BREAK, ENDING  
Four ladies gonna' chain that ring  
Turn and chain 'em back again  
Join hands and circle the square  
Left allemande now weave the ring  
Oh when you take you gotta' give  
So live and let live do sa do  
Then you promenade home  
I beg your pardon I never  
Promised you a rose garden

# FIGURE:

Heads promenade and go halfway  
Move in right and left thru  
Square thru four hands and go  
When you're there go  
Right and left thru and swing thru  
Boys run right half tag swing tonight  
Left allemande and promenade  
I beg your pardon I never  
Promised you a rose garden

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SATURDAY NIGHT FLIGHT

By Bob Bennett, Valdosta, Georgia  
Record: Thunderbird #187, Flip Instrumental  
with Bob Bennett

OPENER, MIDDLE BREAK, ENDING  
Four ladies promenade all the way you go  
Turn your partner once and a half  
Allemande your corner come back do sa do  
Left allemande again then weave the right  
Say Mr. Guitar Man play me a song  
Do sa do then promenade walk right along  
Promenade around take her home tonight  
I'll be doing all right on my  
Saturday night flight

# FIRST FIGURE:

Head couples square thru four hands and then  
Do sa do your corners step to ocean wave  
Swing thru go two by two boys run right  
Ferris crossfire and wheel you aren't thru  
Walk and dodge corner swing  
Allemande left new corners  
promenade you do

Promenade around take her home tonight  
I'll be doing all right on my  
Saturday night flight

# SECOND FIGURE:

Head couples promenade halfway round  
Come down middle curlique boys run right  
Right and left thru turn your girl my friend  
Pass thru trade by corner lady swing  
Allemande left new corner then do sa do  
Left allemande then promenade and sing  
Promenade around take her home tonight  
I'll be doing all right on my  
Saturday night flight

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SELFISH

By Bob Vinyard, Bridgeton, Missouri  
Record: JoPat #103, Flip Instrumental with Bob  
Vinyard

OPENER, MIDDLE BREAK, ENDING  
Circle left  
Selfish call me selfish I'm only  
Thinking of me allemande left alamo style  
Swing thru balance swing thru again  
Go right and left grand  
When you meet your lady promenade  
I don't care if I'm selfish  
When it comes to loving you

# FIGURE:

One and three square thru four hands  
Meet the sides make a right hand star  
Heads star left in the center full turn  
To the same two pass thru  
Make a U turn back curlique  
Boys run right allemande left  
Swing the lady promenade  
I don't care if I'm selfish  
When it comes to loving you

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SEND ME THE PILLOW YOU DREAM ON

By Bud Whitten, Middletown, Rhode Island  
Record: Thunderbird #184, Flip Instrumental  
with Bud Whitten

OPENER, MIDDLE BREAK, ENDING  
Four ladies chain across the ring now  
Roll away and circle left four ladies  
Roll away circle left that way  
Left allemande that corner weave  
Send me the pillow that you dream on  
Promenade so darling  
I can dream on it too

# FIGURE:

Heads promenade halfway 'round  
Down middle right and left thru  
Square thru four hands around  
Split that pair around one  
Line of four you go star thru  
Partner trade swing corner  
Send me the pillow that you dream on  
So darling I can dream on it too.

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SHIRLEY JEAN BERRELL

By Cal Golden, Hot Springs, Arkansas  
Record: Gold Star #709, Flip Instrumental with  
Cal Golden

OPENER:  
Circle left  
I'm the official historian on Shirley Jean  
Berrell  
Walk around the corner and see saw your taw  
Gents star by the right go once around the  
land  
Left allemande the corner weave around the  
ring  
I can tell you her birthday and her daddy's  
middle name  
Do sa do your partner promenade and sing  
I caught her the first time she stumbled and  
fell

And Shirley she knows me just as well

# MIDDLE BREAK, ENDING

Sides face grand square  
I know where she's ticklish her every little  
quirk

The funnies she reads her number at work  
I know what she stands for what she won't  
allow

The only thing I don't know is  
Where she is right now  
Four ladies chain straight across the ring  
Chain back home promenade and sing  
I caught her the first time  
She stumbled and fell  
And Shirley she knows me just as well

# FIGURE:

One and three flutter wheel and  
Sweep a quarter more when you're thru  
Pass thru and then you circle four halfway  
Then veer to the left couples circulate  
Wheel and deal and pass thru trade by then  
Slide thru square thru three quarters go  
Swing the corner lady promenade her home  
I caught her the first time  
She stumbled and fell  
And Shirley she knows me just as well

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SLIPPING AWAY

By Harold Thomas, Rock Hill, S.C.  
Record: Melody #105, Flip Instrumental with  
Harold Thomas

OPENER, MIDDLE BREAK, ENDING  
Four ladies chain three quarters  
round the square

Join hands circle left around from there  
Rollaway a half sashay the men run right  
Left allemande then weave tonight  
Oh I can feel it slipping away  
Swing your partner promenade I say  
It'll be gone in a few more days  
If you don't stop this love of ours  
From slipping away

# FIGURE:

One and three square thru four hands  
When you meet a little corner do a curlique  
Scoot back then the men run right  
Right and left thru turn the girl rollaway  
Box the gnat square thru three quarters round  
Swing that corner promenade that town  
It'll be gone in a few more days  
If you don't stop this love of ours  
From slipping away

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SMOKE ALONG THE TRACKS

By Mike Sikorsky, Sepulveda, California  
Record: Hi-Hat #485, Flip Instrumental with  
Mike Sikorsky

OPENER, MIDDLE BREAK, ENDING  
Four ladies chain

Turn a little gal and then you  
Rollaway and circle left  
Go movin' round the bend  
Roll that gal away circle left that way  
Left allemande bow and weave around that ring  
Goodbye so long  
When you meet that lady you do sa do  
Promenade this lady baby  
Go walkin' don't look back  
I'll swing the girl I left  
In the smoke along the track

# FIGURE:

One and three go right and left thru  
Turn a little girl and then  
Square thru four hands four hands my friend  
Hey swing thru that outside two and then  
The boys run right do a half tag scoot back  
Go across the ring tonight boys run right  
Square thru three hands the lady swing  
Promenade this lady go walkin'  
Don't look back I'll swing the gal I left  
In the smoke along the track

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

## SOLITAIRE

By Darryl McMillan, Lynn Haven, Florida  
Record: Ranch House #207, Flip Instrumental  
with Darryl McMillan

OPENER, MIDDLE BREAK, ENDING  
Solitaire I'm getting good at solitaire  
Men star right around from there  
Left allemande the corner girl do sa do  
Men star left in the middle

It's one turn and then swing your own  
Promenade her again  
I could be the best at being blue  
I'm getting good at missing you

FIGURE:

Heads square thru around corner do sa do  
Swing thru and then boys run right and  
Ferris wheel center two curlique  
Make a right hand star roll it once around  
Swing your corner promenade that town  
I could be the best at being blue  
I'm getting good at missing you

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

#### SOME DO SOME DON'T

By Jerry Schatzer, Cromwell, Connecticut

Record: Hi-Hat #488, Flip Instrumental with  
Jerry Schatzer

OPENER, MIDDLE BREAK, ENDING

Docey your corner and see saw your date  
Why don't you join hands and circle eight  
Gents star right he's rollin' round the land  
A left allemande weave the ring my friend  
Because I'm sad to say I'm on my way  
Do sa do and promenade her today  
My heart is down my head turning around  
I had to leave a little girl in  
Kingston town

FIGURE:

Heads promenade halfway around  
While the sides star thru, pass thru  
Do sa do go full around a swing thru  
Boys run right and ferris wheel tonight  
We'll do a double pass thru and  
All go track II if you swing your  
Corner lady she'll promenade with you  
Ask her to be your true lover  
Some do some don't some will some won't

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

#### SOMEONE LIKE YOU

By Lee Civish, Rogers, Arkansas

Record: Prairie #1020, Flip Instrumental with Al  
Horn

FIGURE:

Heads go up and back star thru pass thru  
Do sa do right and left thru dive thru  
Double pass thru and track two  
Recycle there and sweep a quarter more  
Pass thru and swing promenade the floor  
If everyone had someone like you  
Sides face grand square  
If everyone had someone like you  
Reverse

If everyone would feel the way I do  
Allemande left turn thru and go  
Allemande left come back promeno  
If everyone had someone like you

SEQUENCE: Figure twice with heads, Twice with  
sides.

#### SOMETHING TO BRAG ABOUT

By Ron Hunter, Reseda, California

Record: D & R #129, Flip Instrumental with  
Ron Hunter

OPENER, MIDDLE BREAK

Circle left I've got a real important job  
In a tall office building  
Riding people in an elevator left allemande  
Come home and box the gnat  
Four ladies promenade the ring  
Turn thru at home find ol' corner lady  
Left allemande and promenade  
But I've got something to brag about  
Something to brag about  
Something to brag about in you

ENDING:

Allemande that corner right and left grand  
Meet that lady promenade home sides face  
Grand square we ain't got no thermostat  
Long black cadillac but we'll have lots of fun

FIGURE:

Head couples promenade half way around the  
ring

Down the middle square thru four hands I sing  
Full around and then gonna swing thru tonight  
Girls circulate boys trade run to the right  
Bend the line star thru pass thru  
Swing the corner lady promenade

I've got something to brag about in you

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

#### SO ROUND SO FIRM SO FULLY PACKED

By Curtis Thompson, Houston, Texas

Record: Lore #1163, Flip Instrumental with  
Curtis Thompson

OPENER, MIDDLE BREAK, ENDING

Now four little ladies  
Promenade go one full time around  
Hey box the gnat when you get back home  
Swing a little gal go round  
Join hands and circle  
Go movin' round that ring  
Do an allemande that corner lady  
Weave around the ring  
Wind in and out around that ring  
When you meet your maid  
Do sa do that cutie take her promenade  
If you don't think she's a lot of fun  
Get home and swing once she's round  
Firm and fully packed that's my gal

FIGURE:

One and three promenade halfway around  
Come down middle with right and left thru  
And turn a little girl go round  
Square thru and go now  
Four hands around that ring  
To the outside two with a  
Right and left thru turn a little girl  
Do a double swing thru  
You go twice down the line  
When you're thru boys run right and  
Promenade in time

If you don't think she's a lot of fun  
Get home and swing once she's round  
Firm and fully packed that's my gal

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

#### THE STREET WHERE YOU LIVE

By Lem Gravelle, Jennings, Louisiana

Record: Bogan #1297, Flip Instrumental with  
Lem Gravelle

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw own  
Join hands and circle left  
Men star right turn it once around  
Left allemande then weave the ring  
People stare oh but I don't care  
Do sa do then promenade your lady fair  
There's nowhere else in this world for me  
Than to be on the street where you live

FIGURE:

Heads square thru four hands and then  
With outside two just swing thru and  
Hey boys run right and wheel and deal  
Curlique and then follow your neighbor  
Do a left swing thru those girls will trade  
Girls run left promenade with this maid  
There's nowhere else in this world for me  
Than to be on the street where you live

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



#### SUNSHINE

By Jeanne Briscoe, Salinas, California

Record: Scope #627, Flip Instrumental with  
Jeanne Briscoe

OPENER, MIDDLE BREAK, ENDING

Four ladies chain go cross that ring  
Star back home and do paso  
Partner left corner right partner left  
Make an allemande thar  
Boy's back in you've got a right hand star  
Slip the clutch left allemande you curlique  
Boys run right left allemande promenade  
Sunshine lovin' you is sunshine  
Your love is my sunshine every day

FIGURE:

Heads promenade three quarters round the ring  
Sides you flutter wheel I sing  
Star thur pass thru cloverleaf you do  
Zoom double pass thru track two and  
Then swing that corner Sue  
Left allemande and promenade  
Sunshine lovin' you is sunshine  
Your love is my sunshine every day

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending

#### SWEET FANTASY

By Bill Terrell, Memphis, Tennessee

Record: Ranch House #304, Flip Instrumental  
with Bill Terrell

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring  
Get back and swing circle left I sing  
Back in your arms I'm longing to be  
Left allemande weave the ring oh oh oh  
Sweet fantasy you're the one  
Do sa do promenade 'em back home  
Back in your arms  
Where I'm longing to be sweet fantasy

FIGURE:

Heads star thru California twirl and go  
Do sa do corner it's once around you know  
Swing thru girls circulate boys trade  
Boys run bend the line  
Move up to the middle and back slide thru  
Square thru three quarters around  
Swing corner promenade that old land  
Back in your arms  
Where I'm longing to be sweet fantasy

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

#### SWEET FEELIN'S

By Wayne Baldwin, Plano, Texas.

Record: Roadrunner #201, Flip Instrumental  
with Wayne Baldwin

FIGURE

Four ladies chain three quarters round you go  
Head couples promenade halfway you know  
Down the middle right and left thru  
Turn the girl and then  
Square thru in middle count four hands  
Swing thru outside two boys run right  
Couples ferris wheel centers pass thru  
Left allemande that corner  
Come back and swing your own  
Swing that lady once around turn right about  
Sides face grand square  
\*(Heads/sides right hand up  
Star the route) sweet feelin's  
Sweet feelin's circle left  
Feelings like knowing someone's  
Waiting there for you when you come home  
Left allemande promenade  
Feelin's like being loved and  
Knowing you won't ever be alone

SEQUENCE: Twice for heads, twice for sides.

\*The last two times thru Wayne has substi-  
tuted Star the Route for Grand Square and  
explanation of the figure is given on the  
record jacket.



### TAKE A LOT OF PRIDE IN WHAT I AM

By Daryl Clendenin, Portland, Oregon  
**Record: Chinook #009**, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Circle left things I learn in a hobo jungle  
 Were things they never taught me  
 in a classroom

Walk out around that corner gal see saw own  
 Men star right one time around  
 Allemande that corner swing your own  
 And promenade it didn't take a lot of doing  
 But I take a lot of pride in what I am

FIGURE:

Heads square thru four hands you go  
 Make a right hand star with outside two  
 Heads star left in the middle  
 To your corner go do sa do to a wave  
 Recycle sweep one quarter more slide thru  
 And swing the corner promenade  
 It didn't take a lot of knowing  
 But I take a lot of pride in what I am

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### THAT'S LIFE

By Ron Hunter, Reseda, California  
**Record: D & R #143**, Flip Instrumental with Ron Hunter

OPENER, MIDDLE BREAK, ENDING

Circle left that's life

That's what all the people say  
 You're riding high in April shot down in May  
 Left allemande curlique with your own  
 Trade and roll weave the ring you know  
 That's life and it ain't gonna change  
 Do sa do and promenade the ring  
 But I know I'm gonna change that tune  
 When I get back on top back on top in June

FIGURE

Heads square thru four hands in time  
 You're gonna split those two 'round one  
 Make a line pass thru turn back star thru  
 Circle four half way then square thru  
 Three quarters round do a left allemande  
 Swing the corner promenade her man  
 If I didn't think life wasn't worth a try  
 I'd jump right on a big bird and fly

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### THINGS I TREASURE

By Rick Smith, Ft. Worth, Texas  
**Record: Longhorn #1026**, Flip Instrumental with Rick Smith

OPENER, MIDDLE BREAK, ENDING

I want to count up all my treasures  
 Some that's old some that's new  
 Left allemande you do sa do now  
 Left allemande and weave the ring  
 I want to see the old world around me  
 Swing your own and promenade her  
 And when I count up my treasures  
 Your love I'll treasure most of all

FIGURE:

Head couples promenade go halfway  
 Two and four right and left thru  
 Square thru four hands around the ring  
 Do sa do and eight chain four  
 I want to see the world around me  
 Swing your corner promenade her  
 And when I count up my treasures  
 Your love I'll treasure most of all

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



### 'TIL THE WELL RUNS DRY

By Jerry Hightower, Barstow, California  
**Record: Blue Ribbon #225**, Flip Instrumental with Jerry Hightower

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner lady  
 See saw round your own  
 Men star right one time  
 Star promenade go walkin' round the ring  
 Girls roll back left allemande  
 Weave that ring wind in and out around  
 When you meet her over there  
 Do sa do that girl then promenade  
 Be careful or you'll end up  
 With a tear in your eye you'll never  
 Miss the water 'til the well runs dry

FIGURE:

One and three promenade 'em halfway round  
 Down the middle curlique boys run  
 Square thru three quarters  
 Gonna trade by and then star thru  
 Go right and left thru  
 Turn the girl my friend  
 Flutter wheel this lady  
 Go walking cross the ring reverse the flutter  
 Then you promenade be careful or  
 You'll end up with a tear in your eye  
 You'll never miss the water 'til the well runs dry

Here are two alternate versions of the figure for 'Til the Well Runs Dry that can be added.

FIGURE: (CALLERLAB Mainstream Plus 1)

One and three star thru do sa do  
 Single circle to ocean wave boys trade  
 Swing thru two by two girls run right  
 Bend the line star thru right and left thru  
 Pass thru trade by swing corner there  
 Allemande left new corner promenade  
 Be careful or you'll end up  
 With a tear in your eye you'll never miss  
 The water 'til the well runs dry

FIGURE (CALLERLAB Mainstream Plus 2)

One and three pass thru partner trade  
 Pass thru round one make a line  
 Forward eight and back lines pass thru  
 All turn left go single file  
 Go walking round you do men turn back  
 Go dixie grand right left right  
 Swing that corner girl and promenade  
 Be careful or you'll end up  
 With a tear in your eye you'll never  
 Miss the water 'til the well runs dry

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### TWELFTH STREET RAG

By Ken Bower, Hemet, California  
**Record: Chaparral #505**, Flip Instrumental with Ken Bower

OPENER, MIDDLE BREAK, ENDING

Walk around corner home a do paso  
 Partner left corner right partner left  
 Allemande that men back up walking down the line  
 Slip the clutch left allemande and weave  
 In and out until you meet your maid  
 Do sa do pretty little girl then promenade  
 Promenade around the ring back home hear me sing

Dancing to the Twelfth Street Rag

FIGURE:

Head couples square thru four hands  
 Split the sides around one  
 Make a line of four dance forward eight  
 Come on back curlique in time  
 Single file circulate trade and roll to  
 Face that gal slide thru and  
 Square thru three quarters  
 Swing that corner gal and promenade once more  
 Promenade go around the ring back home hear me sing

Dancing to the Twelfth Street Rag

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### UP A LAZY RIVER

By Dave Taylor, Naperville, Illinois  
**Record: Blue Star #2091**, Flip Instrumental with Dave Taylor

OPENER, MIDDLE BREAK, ENDING

Circle left up a lazy river in noonday sun  
 On lazy lazy lazy lazy everyone  
 Walk all around that corner  
 See saw your own four men right hand star  
 Turn it till your home left allemande  
 Come home and you can swing  
 Swing that lady round and  
 Promenade go round that ring  
 Blue skies up above everyone's in love  
 Up a lazy river with me

FIGURE:

Heads promenade halfway around that hall  
 Into middle square thru four hands you go  
 To outside two right and left thru turn that girl  
 Pass thru trade by touch a quarter now  
 Follow your neighbor and spread corner swing  
 Swing that lovely lady promenade around the ring  
 Blue skies up above everyone's in love  
 Up a lazy river with me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## ON THE RECORD — AN INVALUABLE SERVICE

IT IS ESTIMATED that more than 50% of today's callers and teachers are located in areas where record stores are not easily accessible. It is primarily for these people that the record review section of SQUARE DANCING Magazine has been designed. While reading about a record is not nearly as satisfactory as listening to one, a good objective review will quite frequently tell a prospective record purchaser what he needs to know. Because we use the same record reviewer each month, regular readers of this column will soon discover that they can depend upon his reviews as being consistent. Therefore if they disagree with his choices and like records that he consistently places low on the rating chart they can use this as a dependable gauge. At the same time if they tend to agree with the reviewer then they are fairly safe in selecting records that he has rated highly. Callers looking for specific types of routines or with basics they would like to incorporate into their calling find this a helpful method of decision making. This long time feature of the magazine continues to be exceptionally valuable to new callers and veteran callers/teachers alike. Although most callers would readily recognize the name of our reviewer if it were published we have found it far easier for the reviewer to be objective in his write ups by retaining his anonymity.

### WALKIN' ON NEW GRASS

By Daryl Clendenin, Portland, Oregon

**Record: Chinook #018**, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring you know  
Join up hands and circle left you go  
You'll do an allemande left go forward two  
Go right and left turn back one  
Right hand around the corner  
Go forward two left and right  
Turn back one allemande left  
Come back and promenade  
Cause I'll be walkin' on new grass  
The next town down the road keeps calling me

FIGURE:

The heads promenade halfway you go  
Lead to the right and do a do sa do  
Swing thru and then the boys run right  
Bend the line go right and left thru  
Why don't you star thru slide thru  
Star thru pass thru swing corner promenade  
Cause I'll be walkin' on new grass  
The next town down the road keeps calling me

SEQUENCE: Opener, Figure twice, Middle

break, Figure twice, Ending.

### WASHINGTON LEE SWING

By Dave Taylor, Naperville, Illinois

**Record: Blue Star #2072**, Flip Instrumental with Dave Taylor

OPENER, MIDDLE BREAK, ENDING

Sides face your partner

Everybody grand square

We took the leg from some old table  
We took the arms from some old chair  
And for a neck we used a bottle  
And from a horse we took some hair  
Four ladies promenade one time that ring  
And when you're home you swing  
Swing your honey round and round  
And everybody promenade that ring  
I got more lovin' from that gosh darn dummy  
Than I ever got from you

FIGURE:

Well now the heads lead to the right  
And circle four you know  
You break and make a line  
Forward up and back you go pass thru  
Chase right and when you're thru  
Boys run around a girl everybody slide thru  
And then square thru three hands  
corner swing

Left allemande come back and

You can promenade that ring

You promenade that ring

Take your honey home again

To the Washington and Lee swing

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### WE'LL SING IN THE SUNSHINE

By Ernie Kinney, Fresno, California

**Record: Hi-Hat #490**, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn the girls and then

Join hands circle to the left

Four ladies rollaway circle left that way

Four ladies rollaway and weave the ring

We'll sing in the sunshine

Swing your own and promenade

We'll sing in the sunshine and I'll be on my way

FIGURE:

Heads lead to right and there you circle  
Make a line go up to middle and back  
Touch a quarter coordinate and when you do  
The couples circulate now bend the line  
Pass the ocean too girls trade recycle  
Swing left allemande and promenade  
We'll sing in the sunshine and I'll be on my way

SEQUENCE: Opener, Figure twice, Middle

break, Figure twice, Ending.

### WESTBOUND AND DOWN

By Art Springer, Tampa, Florida

**Record: Mustang #176**, Flip Instrumental with Art Springer

OPENER, MIDDLE BREAK, ENDING

Circle left

Westbound and down loaded up and truckin'

We got a job they said couldn't be done

Allemande left your corner

Turn partner by the right

Men star left once around you run

Turn thru at home go left allemande

Come on back and swing her promenade

We got a long way to go and

A short time to get there

Let that hammer down and let 'em roll

FIGURE:

Head two couples square thru sides rollaway

When you meet outside two swing thru

Boys run right do the

Right and left thru tonight pass thru

Wheel and deal square thru three quarters

Swing that corner girl

Left allemande new corner promenade

Keep your eyes upon the road

Your mind upon the load

Let that hammer down and let 'em roll

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### WHAT IF WE WERE RUNNING OUT OF LOVE

By Les Main, Aurora, Colorado

**Record: Circle D #210**, Flip Instrumental with Les Main

OPENER, MIDDLE BREAK, ENDING

Circle everybody's wondering

How this world will get around

Now that we're running out of gas

Allemande left corner do sa do your own

Gents star left around you go

Turn partner by the right go left allemande

Do sa do and promenade

I can think of a whole lot worse

Things to be out of

What if we were running out of love

FIGURE:

Head two couples promenade halfway around

Lead right and do a do sa do

Curlique then walk and dodge

Partner trade then a right and left thru

Slide thru square thru three quarters go

Swing that corner promenade

I can think of a whole lot worse

Things to be out of

What if we were running out of love

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### WHEN PAYDAY ROLLS AROUND

By Jerry Murray, Rochester, Minnesota

**Record: Blue Ribbon #220**, Flip Instrumental with Jerry Murray

OPENER, MIDDLE BREAK, ENDING

Circle left I want to drink my java

From an old tin cup

I want to learn to rope and ride

Allemande left that corner

Then do sa do your own

The men star by the left go walkin' round

It's home you go turn thru and

Left allemande swing your own promenade

I want to work and slave with cattle

Sweat'n swear'n battle

When payday rolls around

FIGURE:

Heads square thru four hands around you go

To the corner there swing thru

Spin the top and go

Right and left thru pass thru

U turn back box the gnat hang on

Square thru three hands

Three quarters you go

Swing that corner promenade

I want to be alone I want to be back home

When payday rolls around

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### WHOLE LOT OF THINGS TO SING ABOUT

By Bob Fisk, Mesa, Arizona

**Record: Swinging Stars #110**, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Circle left

I've got a whole lot of things to sing about

I've got a whole lot of things to say

Like the men star right once around

Left allemande weave the ring that way

I've got a whole lot of things I want to do

Do sa do that girl and promenade

And I want you here beside me

Every step of the way

FIGURE:

Well now the heads promenade go halfway

Sides pass thru and partner trade

Heads square thru four hands around

Step to an ocean wave scoot back

Walk in a grand old right and left

Swing your girl around and promenade

And I want you here beside me

Every step of the way

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### WHOSE HEART ARE YOU BREAKING NOW

By C.O. Guest, Mesquite, Texas

**Record: Kalox #1232**, Flip Instrumental with C.O. Guest

OPENER, MIDDLE BREAK, ENDING

Four men left hand star

Travel round from where you are

Turn partner right wrong way thar

Men back in back on down the line

Shoot the star left allemande weave the ring

What's become of the love we once knew

Swing your own and promenade

I am the one you fooled yesterday

Whose heart are you breaking now

FIGURE:

Heads square thru four hands you do

Get to the corner lady do sa do

Swing thru and now the boys run

Fan your top and wheel and deal

Star thru dive thru and

Square thru three quarters

Corner swing and promenade

Somebody else will be king for a day

Whose heart are you breaking now

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### THE WURLITZER PRIZE

By Keith Gylfe, Sonoma, California

**Record: River Boat #115**, Flip Instrumental with Keith Gylfe

OPENER, MIDDLE BREAK, ENDING

Sides face grand square I'm not here

To forget you I'm here to recall

The things we used to say and do

I don't want to get over you

I don't want to get over you

Heads face grand square

They ought to give me the Wurlitzer prize

For all the silver that I've let slide

Down the slot playing those songs sung blue

FIGURE:

Heads square thru now four hands around

Right and left thru and then swing thru

Boys you run, half tag, trade and roll

Box the gnat a right and left grand

Do sa do now you promenade round the ring

Playing those song sung blues

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

# THE ROUND DANCES

WHILE THERE MAY NOT BE sufficient room in each issue of SQUARE DANCING Magazine to reprint the dance descriptions of every new round that comes along we have continued our past policy during 1978-79 to publish the round dances that have been released on readily-available square and round dance labels. While some months there may be as few as four rounds released, at other times there may be twice that number or even more. During 1978-79 we published the dance cues and instructions for more than 150 rounds. Some of these you will recognize as "hits." Others may have made a brief appearance only to disappear from the dance scene. It is sometimes difficult to explain why one dance is a success and the next may not make it with the dancing public. Quite frequently it's a combination of elements. An excellent bit of choreography can fail miserably if not coupled with suitable music. Occasionally there have been instances where only a mediocre round has become a "hit" because of outstanding musical accompaniment.

## ACROSS THE ALLEY — Belco 284

**Choreographers:** Richard and JoAnne Lawson  
**Comment:** Busy yet not difficult two-step. The music is adequate.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;  
5-8 Scoot, 2, 3, 4; Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, Touch; Side, Close, Side, Touch end SEMI-CLOSED;  
9-12 Starting in SEMI-CLOSED repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except to end in HALF-OPEN;

### PART B

- 1-4 Step Fwd, —, Point, —; Step Back end facing WALL in CLOSED, —, Touch, —; Side, Close, Side, Close; Side, —, Reach Thru to HALF-OPEN facing LOD, —;  
5-8 Repeat action meas 1-4 Part A except to end SEMI-CLOSED;  
9-12 Run Fwd, 2, 3, Brush; On, 2, 3, Brush end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Bk, —;  
13-16 Side, Touch, Side, Touch; Side, —, Thru, —; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — B — A — B thru meas 15 then Step Apart and Point

## ALICIA'S WALTZ — Grenn 14259

**Choreographers:** Bob and Beth Foust  
**Comment:** Smooth routine with left face turning waltzes. Music gives one a peaceful feeling.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

### DANCE

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Vine, 2, 3; Pickup to CLOSED, 2, 3 M face LOD;  
5-8 (L) Waltz Turn; (L) Waltz Turn; Apart, Point, —; Together to BUTTERFLY, Touch, —;  
9-12 Repeat action meas 1-4;  
13-16 Repeat action meas 5-8;  
17-20 Roll LOD, 2, 3; Thru to BUTTERFLY, Side, Close; Balance L, 2, 3; Balance R, 2, 3;  
21-24 Repeat action meas 17-20 except to end in OPEN;  
25-28 Waltz Fwd, 2, 3; (L face Wrap) Fwd, 2, 3; Fwd, 2, 1/4 R Turn M face WALL in CLOSED; Thru, Side, Close;

- 29-32 Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close blend to BUTTERFLY;

SEQUENCE: Dance goes thru three times plus Ending.

Ending: Apart, Point, —.

## ALL NIGHT — Grenn 14270

**Choreographers:** Albert and Barbara Jaeb  
**Comment:** Enjoyable waltz and not difficult. Nice music also.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

### PART A

- 1-4 Fwd Waltz; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face LOD;  
5-8 1/2 L Waltz turn M face RLOD; Bwd Waltz; (R) Waltz Turn M face LOD; Fwd Waltz;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except end CLOSED M face WALL;  
PART B  
1-4 Side, Behind, Side; Thru, Side, Close; Dip, —, —; Manuv, 2, 3 M face RLOD;  
5-8 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Thru, Side, Close M face WALL in BUTTERFLY;  
9-12 Waltz Away, 2, 3; Together, 2, 3; Fwd, Cross point OPEN facing LOD, —; Spin Manuv, 2, 3 end CLOSED M face RLOD;  
13-16 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Pickup to CLOSED, 2, 3 M face LOD;

SEQUENCE: A — B — A — B as music retards Step Thru, Side, Close end in BUTTERFLY Apart & ACK.

## ALL OF ME — JoPat 301

**Choreographers:** Ollie and Donna Loehr  
**Comment:** The routine is not difficult and the music is adequate.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch CLOSED M face WALL, —;  
5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED face LOD, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Vine Apart, 2, 3, Touch; Together, 2, 3, Touch;  
5-8 Fwd, Close, Bk, —; Bk, Close, Fwd end M face WALL in LOOSE-CLOSED —; Vine, 2, 3, 4; Pivot, —, 2 end SEMI-CLOSED facing LOD, —;  
1-4 Repeat action meas 1-4 Part A;

- 5-8 Repeat action meas 5-8 Part A except to end in CLOSED M face LOD;

### PART B

- 1-4 Progress Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fishtail, 2, 3, 4; Walk, —, 2, —;  
5-8 Fwd, Close, Bk, Close; Fwd, —, Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step;  
9-12 Face to Face; Bk to Bk, Lunge, —, Recov to LEFT/OPEN, —; Fwd Two-Step twd RLOD;  
13-16 Lunge, —, Recov to SEMI-CLOSED face LOD, —; Fwd Two Step M face WALL; Vine, 2, 3, 4; SEMI-CLOSED Walk, —, 2, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 Last time thru Part B end CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Twist, —.

## AMANDA WALTZ — Chinook 1001

**Choreographers:** Lloyd and Elise Ward  
**Comment:** The waltz routine is not difficult. The music is adequate. One side of the record is cued.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

### PART A

- 1-4 Fwd Waltz; Fwd, Flare to SIDECAR M facing RLOD, —; Fwd Waltz end CLOSED M facing WALL; Side, Draw, Touch;  
5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (1/4 R) Waltz Turn; Side, Draw, Touch end SEMI-CLOSED facing RLOD;  
9-12 Traveling RLOD repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

### PART B

- 1-4 (Twirl) Side, Behind, Side; Thru, Side, Close to REV SEMI-CLOSED facing LOD and WALL; Twinkle Out, 2, 3 to SEMI-CLOSED; Twinkle In, 2, 3 to REV-SEMI-CLOSED;  
5-8 Twinkle Out, 2, 3 to SEMI-CLOSED; Thru, Side, Behind; Solo Roll LOD, 2, 3; Thru, Face Close;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B;  
SEQUENCE: Dance goes thru three times then Step Apart and Ack.

Only one round on this record — flip side contains the cues to the dance by Lloyd Ward.

## BEAUTIFUL GIRLS OF VIENNA — Grenn 14258

**Choreographers:** Manning and Nita Smith  
**Comment:** A reissue of this routine. The original was done to an RCA Victor recording. The Grenn music is very good and peppy.

### INTRODUCTION

#### OPEN Wait three chords

### PART A

- 1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end facing M WALL;  
5-8 Side, Close, Cross; Side, Close, Cross to CLOSED; Turn Two-Step; Turn Two-Step end in OPEN facing LOD;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;



# PART B

1-4 Walk, —, 2, —; (Roll Across to LEFT-HALF OPEN) In Place, 2, 3, —; Walk, —, 2, —; (Roll Across to SEMI-CLOSED) In Place, 2, 3, —;

5-8 Walk, —, 2, —; Fwd Two-Step end in BANJO M face LOD; Walk, —, 2, —; Fwd Two-Step end in SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

# PART C

1-4 Point Fwd, —, Point Bk, —; Fwd Two-Step; Point Fwd, —, Point Bk, —; Fwd Two-Step;

5-8 M facing WALL Solo Roll LOD, —, 2, —; Side Two-Step; Roll RLOD, —, 2, —; Side Two-Step end SEMI-CLOSED facing LOD;

9-12 Repeat action meas 1-4 Part C;

13-16 Repeat action meas 5-8 Part C except to end in OPEN.

SEQUENCE: A — B — C — meas 1-14 of A plus Ending.

Ending:

1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.

# BEYOND THE BLUE — Hi-Hat 962

Choreographers: Tom and Loveday Newby

Comment: Very active routine to good music with big band sound.

# INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, —, —; Point, —, —;

5-8 Side, Close, Hook, —; Unwind, 2, 3, 4 to CLOSED M face WALL; Side, Close, Side, Close; Side, —, Draw, Close;

# PART A

1-4 Fwd, —, 2 face LOD in BANJO, —; Fwd, Lock, Fwd, —; Fwd, —, Fwd, Lock; Fwd, Lock, Fwd, —;

5-8 Fwd, —, Fwd, Lock; Fwd, Lock, Fwd, Lock; Fwd, —, Manuv, —; Side, Close (R Turn), Back, —;

9-12 Turn, — Back face DIAGONAL RLOD & WALL, —; Back, Lock, Back, Lock; 1/4 L Turn face WALL, —, Side, Push/Point; Fan, —, Behind, Close M face LOD MOD BANJO;

13-16 Fwd, Lock, Fwd, —; Manuv, —, Side, Close facing RLOD; Back, —, Turn face LOD, —; Back, —, Check, —;

# PART B

1-4 Fwd 1/4 L Turn, —, Side, Close; Bk 1/4 L Turn, —, Side, Close; Fwd 1/4 L Turn, —, Side, Close; Bk 1/4 L Turn, —, Side, Close;

5-8 Fwd, —, Side, Close to BANJO; Check, —, Bk, Close; Fwd, Lock, Fwd, Fwd; Lock, Fwd, Fwd, Lock;

9-12 CLOSED Fwd, —, 1/2 L Turn face RLOD, —; Touch, —, Check, —; 1/2 L Turn face LOD, —, Touch, —; Check, —, Recov, —;

13-16 Side, Close, Cross to SIDECAR, —; Side, Close, Thru to CLOSED, —; Pivot, —, 2 face WALL, —; Side, —, Behind end in SIDECAR, —;

# MIDDLE BREAK

1-4 Side, —, XIF BANJO, —; Recov, —, Side, —; XIF SIDECAR, —, Recov to CLOSED, —; Side, Close, Side, Close;

SEQUENCE: A — B — Middle Break — A — B — Middle break — A thru meas 14 then in CLOSED Pivot, —, 2, —; Side, —, Behind, —; plus Ending.

Ending:

1-4 Side, —, XIF BANJO, —; Recov, —, Side, —; XIF SIDECAR, —, Recov BUTTERFLY, —; Side, Hook, Unwind, —;

5-8 Unwind, 2, 3, 4 face WALL in CLOSED; Side, Close, Side, Close; Side, —, Draw, Close; Apart/Point, —, —, —.

# BILLY — Grenn 14270

Choreographer: Al Goulet

Comment: Nothing unusual in this two-step though the music is excellent.

# INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Pickup to CLOSED M face LOD, Touch;

# PART A

1-4 Fwd Two-Step; Fwd Two-Step; Circle, —, 2, —; 3, —, 4 end M facing RLOD, —;

5-8 Repeat action meas 1-4 Part A starting twd RLOD & end M face LOD;

9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Turn Two-Step; Turn Two-Step M face WALL;

13-16 Side, XIB, Side, Manuv M face RLOD; Pivot, —, 2 end SEMI-CLOSED M face LOD, —; (Twirl) Walk, —, 2, —; 3, —, 4 end M face WALL in BUTTERFLY, —;

# PART B

1-4 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov to CLOSED M face LOD, —;

5-8 Side, Close, Fwd, —; Side, Close, Manuv to CLOSED M face RLOD, —; Double Pivot, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B except to end CLOSED M face LOD;

# BREAK

1-4 Apart, —, Point, —; Together, —, Touch, —; Side, —, Draw, —; Side, —, Draw, —;

SEQUENCE: A — B — Break — A — B — Break — Apart, —, Point, —.

# BLUE AND SILVER WALTZ — CEM 37027

Choreographers: Bob and Martha McNutt

Comment: Pleasant waltz routine to equally pleasant music.

# INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; (Spin) Manuv, Side, Close end CLOSED M facing RLOD;

# DANCE

1-4 Fwd Turning L 1/4, —, Touch; Bk Turning L 1/4 M facing LOD, —, Touch; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;

5-8 Solo L Turn, 2, 3 face RLOD in LEFT-OPEN; Bk, 2, 3/Check; Fwd, Flare, —; Thru, Side, Close;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except end CLOSED M face WALL;

17-20 Fwd, Side, Close; Thru, Side, Close; (Twirl) Side, Behind, Side; Thru, Side, Close;

21-24 Waltz Away; Pickup to SIDECAR, 2, 3; Cross, Side, Close to BANJO; Cross, Side, Close to CLOSED;

25-28 Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk, 1/4 L Turn, Side, Close;

29-32 Drift Apart, —, Point; Together to TAMARA, —, Touch; Wheel, 2, 3; (Unwrap) In Place, 2, 3;

SEQUENCE: Dance goes thru twice then Step Apart and Point.

# BLUEBERRY HILL — Hi-Hat 958

Choreographers: Eero and Bernice Latvala

Comment: A not too difficult two-step routine.

# INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

# DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

5-8 Fwd, Lock, Fwd, Lock; Fwd, —, Turn M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end M face LOD;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

17-20 Fwd, Close, 1/4 L Turn, —; Side, —, Behind, —; (R) Turn, Close, Turn M face WALL, —; Side, —, Behind, —;

21-24 Side, Close, Side, Close; Side, —, Reach Thru, —; Side, Behind, Side, Front; Pivot, —, 2 SEMI-CLOSED face LOD, —;

25-28 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;

29-32 Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

# BLUE IS THE COLOR — Swinging Stars 1001

Choreographers: Roy and Phyllis Stier

Comment: Intermediate Quickstep. Music is adequate.

# INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Touch, —;

# PART A

1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, 2, —; 3, —, Swing, —;

5-8 Bk, —, 1/4 R Turn M face WALL, —; LEFT-OPEN Side, Close, Turn face RLOD, —; Fwd, —, 2, —; 3, —, Swing, —;

9-12 Bk, —, 1/4 L Turn M face WALL, —; BUTTERFLY XIF, Side, XIF, —; Kick, Step, Step, —; Kick, Step, Step, —;

13-16 Rock Apart, —, Recov to CLOSED, —; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end M face LOD;

# PART B

1-4 Fwd, —, CONTRA BANJO Check, —; Bk, —, Side, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;

5-8 Twisty Vine, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B ending SEMI-CLOSED;

# PART C

1-4 Side Apart, —, Behind, —; Side, Close, L Turn, —; Rock Side twd COH, —, Recov to face partner and WALL, —; Fwd twd WALL, 2, 3 to BUTTERFLY M facing WALL, —;

5-8 Heel, Swivel, Heel, Swivel; Heel, Swivel, Heel, Swivel; Rock Apart, —, Recov to CLOSED, —; Pivot, —, 2 to SEMI-CLOSED facing RLOD, —;

9-12 Repeat action meas 1-4 Part C start facing RLOD;

13-16 Repeat action meas 5-8 Part C end OPEN;

SEQUENCE: Dance goes thru twice plus after 2nd time thru meas 15 Step in Place, —, Point release M's R and W's L hands and open to LOD, —.

# BROWN EYES BLUE — Rhythm 502

Choreographers: Dave and Nita Smith

Comment: Not a difficult two-step but enjoyable to dance. Interesting music. Cues on one side of record.

# INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

# PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Behind, Side, Touch; (Wrap) Side, Close, 1/4 R Turn face LOD, —;  
5-8 Wheel, 2, 3, 4; Unwrap, 2, 3, end OPEN facing RLOD; Change Sides, 2, 3, —; Walk, —, 2, —;

# PART B

- 1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front; Side, Draw, Close, —;  
5-8 Twisty Vine, 2, 3 to BANJO M facing LOD, —; Fwd Two-Step end in CLOSED M face WALL; Twisty Vine, 2, 3 to BANJO M facing LOD, —; Fwd Two-Step;  
9-12 Fwd, Lock Fwd, —; Rock Fwd, —, Recov, —; Bk, Lock, Bk, —; Rock Bk, —, Recov, —;  
13-16 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

# PART C

- 1-4 OPEN facing LOD Strut, —, 2, —; 3, —, 4, —; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;  
5-8 Side, Close, Side, Close; Side, —, Reach Thru to SEMI-CLOSED, —; CLOSED Side, Close, Side, Close; Side, —, Reach Thru, —;

SEQUENCE: A — A — B — C — A — B — A plus Ending.

- 1-3 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Close, Apart/Point, —.

# BY HECK — Grenn 14264

Choreographers: Stan and Ethel Bieda  
Comment: A busy two-step to peppy music.

# INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Side, —, Touch, —; Side, —, Touch, —;

# PART A

- 1-4 Point Side, —, Point Side, —; Behind, Side, Front, —; Point Side, —, Point Side, —; Behind, Side, Front, —;  
5-8 Side, Close, L Turn Bk to Bk, —; Side, Close, R Turn to OPEN face LOD, —; Fwd, Close, Bk, Close; Walk, —, 1/4 L Turn M face WALL in BUTTERFLY, —;

- 9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except end OPEN facing LOD;

# PART B

- 1-4 Fwd, —, Fwd, Kick; Bk, Close, Fwd, —; Fwd, —, Fwd, Kick; Bk, Close, 1/4 L Turn M face WALL & partner, —;  
5-8 Side, —, Behind, —; Side, —, Front to SEMI-CLOSED, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;

- 9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending 3 counts Fwd, Point, Lean Bk.

# CHERRY BLOSSOM TIME — Grenn 14273

Choreographers: Lou and Mary Lucius  
Comment: Not a difficult routine. The music is adequate.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, — Together to CLOSED M face LOD, —, Touch, —;

# PART A

- 1-4 Fwd, —, Side, Close; Bk, —, Side, Close; L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close;  
5-8 Fwd, —, Side, —; XIB, —, Recov to SEMI-CLOSED face LOD, —; Fwd, Close, Bk, Manuv to CLOSED M face RLOD; Pivot, —, 2, —;

- 9-12 Repeat action meas 1-4 Part A;  
13-16 Fwd, —, Side, —; XIB, —, Recov to SEMI-CLOSED, —; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

# PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Bk, —; REV SEMI-CLOSED Side, —, Thru, —;  
5-8 CLOSED M face RLOD Side, Close, Fwd, —; Side, Close, Cross, —; Side, Close, Bk, —; SEMI-CLOSED face LOD Fwd, —, Pickup to CLOSED, —;  
9-12 L Turn, Side, Close, —; L Turn, Side, Close, —; Side, Close, Cross, Recov; Fwd, —, Manuv M face RLOD, —;  
13-16 3/4 R Pivot M face WALL, —, 2, —; Turn Two-Step; Turn Two-Step end M face LOD; (Twirl) Fwd, —, 2, —;

SEQUENCE: Dance goes thru twice except on meas 16 last time thru W slow Twirl, Step Apart and ACK.

# CHICA BOO CHARLESTON — Grenn 14257

Choreographers: Dave Simmons and Mary McKinney

Comment: Busy, busy routine. Two-step can be replaced with the Charleston movement. The music is jivvy.

# INTRODUCTION

- 1-4 M face partner and WALL no hands joined. Wait; Wait; Wait; Wait;  
5-8 Bk Away, —, 2, —; 3, —, 4, —; Together, —, 2, —; 3, —, 4, —;  
9-10 Point Side, —, Touch, —; Point Side, —, Touch face LOD in OPEN, —;

# PART A

- 1-4 Fwd Two-Step; Point Fwd, —, Point Bk, —; Fwd Two-Step; Point Fwd, —, Point Bk, —;  
5-8 Side, Close, Side, —; Heel, —, Toe, —; Side, Close, Side, —; Heel, —, Toe, —;  
9-12 Fwd, Close, Bk, Close; Lunge Fwd, —, Recov, —; Cut, Bk, Cut, Bk; Rock Bk, —, Recov, —;

# PART B

- 1-4 BUTTERFLY M face WALL Side, Behind, Side, Front; Side, Behind, Side, Front to CLOSED; Pivot, —, 2, —; 3, —, 4 M face WALL in BUTTERFLY, —;  
5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD;  
9-12 Walk, —, 2, —; 3, —, 4, —; Fwd Two-Step; Fwd Two-Step;

# PART C

- 1-4 (Limp Apart) Side, Behind, Side, Behind; Rock Side, —, Recov, —; Fwd Two-Step; Fwd Two-Step;  
5-8 Repeat action meas 1-4 Part C except to end in BUTTERFLY M face WALL;  
9-12 Change Sides Two-Step; Rock Side, —, Recov, —; Change Sides Two-Step; Rock Side, —, Recov, —;

SEQUENCE: A — A — B — C — A — A plus Ending.

- Ending:  
1 Apart, —, Point, —.

# CHICKEN POLKA — Belco 276

Choreographers: Vaughn and Jean Parrish  
Comment: A lively routine with novel music. Half of the record has cues.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

# PART A

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step; Face to Face Two-Step; Bk to Bk Two-Step end in CLOSED M face WALL;

- 5-8 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;  
9-12 (Lady Under end LEFT-OPEN) Fwd Two-Step; Fwd Two-Step; (Lady Under end OPEN) Fwd Two-Step; Fwd Two-Step;

- 13-16 Two-Step Away; Two-Step Away; Walk Together, —, 2, —; 3, —, 4 to OPEN, —;

# BRIDGE

- 1-4 Fwd, —, 2, —; 3, —, Kick, —; Bk, —, 2, —; 3, —, Touch end in BUTTERFLY M face WALL, —;

# PART B

- 17-20 Heel, —, Toe, —; Side, —, Behind, —; Side, —, Heel, —; Toe, —, In Place, —;  
21-24 Repeat action meas 17-20  
25-28 Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; Twisty Vine, —, 2, —; 3, —, 4, —;

29-32 Repeat action meas 25-28:  
SEQUENCE: A — Bridge — B — A — Bridge — B — A — meas 17-24 Part B Twirl and ACK.

# CHILI SAUCE — Hi-Hat 969

Choreographers: Don and Pete Hickman  
Comment: Easy but busy routine. Light and airy music.

# INTRODUCTION

- 1-3 OPEN Wait three counts; Apart, —, Point, —; Together, —, Touch, —;

# PART A

- 1-4 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step;  
5-8 Away, Close, Bk, —; Together, Close, Fwd, —; Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL;  
9-12 Side, Close, Thru, —; Side, Close, Thru, —; Side, Close, Side, Close end OPEN facing LOD; Walk Fwd, —, 2, —;

# PART B

- 13-16 Apart, 2, 3, Brush; Together, 2, 3, Touch; Step, Brush, Step, Brush slightly Bk to Bk; Step, Brush, Step, Brush end BUTTERFLY M face WALL;  
17-20 Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Draw, Close, —; Side, Behind, Side, Thru;

SEQUENCE: A — B — A — B — A plus Ending.  
Ending:

- 1-4 Apart, 2, 3, Brush; Together, 2, 3, Touch; Step, Brush, Step, Brush; Fwd, —, Point, —.

# COQUETTE — Grenn 14257

Choreographers: Hal and Lou Neitzel  
Comment: Intermediate routine has a fishtail. Music has a big band sound.

# INTRODUCTION

- 1-4 DIAGONAL OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

# PART A

- 1-4 L Turn, Side, Close, —; L Turn, Side, Close M face WALL, —; Fwd, —, Side, Recov; Manuv, —, Side, Close M facing RLOD;  
5-8 R Turn, —, Side, Close; R Turn, —, Side, Close M facing WALL; Side, Close, Side, Close; Fwd, —, Fwd M facing LOD, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

# PART B

- 17-20 (Prog Scissors) Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Walk, —, 2, —; Point Fwd, —, Point Bk, —;  
21-24 (Fishtail) Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Side, Draw, Close, —;

- 25-28 **Point Fwd, —, Close end SEMI-CLOSED**  
facing LOD, —; **Point Fwd, —, Close, —;**  
**Fwd, —, Fwd Rise, Recov; Bk, —, Bk**  
**Rise, Recov, —;**
- 29-32 **Side, Close, Side, —; Manuv M face**  
**RLOD, —, Side, Close; R Pivot M face**  
**LOD, —, Fwd Rise Check, —; Dip Bk, —,**  
**Recov, —;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-2 **CLOSED M face WALL Side, Close,**  
**Side, Close; Side, Close, Apart, Point.**



### COULDN'T HAVE BEEN ANY BETTER — Mustang 177

Choreographers: Will and Eunice Castle

Comment: Busy two-step with no difficult figures. Music is adequate. Cues on one side of record.

#### INTRODUCTION

- 1-4 **OPEN face LOD Wait; Wait; Limp**  
**Apart, 2, 3, —; Together, 2, 3 to**  
**CLOSED M face WALL, —;**

#### PART A

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —;**  
**Side, Close, Bk, —; Side, Close, Fwd, —;**  
5-8 **Side, Close, XIF end in SIDECAR, —;**  
**Side, Close, XIF end in BANJO, —;**  
**Twisty Vine, 2, 3, 4 end in CLOSED M**  
**face WALL; Pivot, —, 2 face LOD, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

#### PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd,**  
**Close, Bk, Close; Walk, —, 2, —;**  
5-8 **Side, Close, XIF to SIDECAR, —; Side,**  
**Close, XIF to BANJO, —; Blend to**  
**CLOSED Turn Two-Step; Turn Two-**  
**Step M face LOD;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

#### PART C

- 1-4 **Side, Behind, Side, Front; Side, Behind,**  
**Side, Front blend to CLOSED; Pivot, —,**  
**2, —; (Twirl) Walk Fwd, —, 2 end in**  
**OPEN facing LOD, —;**
- 5-8 **Step, Bump/Turn face RLOD in LEFT-**  
**OPEN, Step, Bump; Bk, Close, Fwd end**  
**facing partner & WALL, —; Side, Close,**  
**XIF, —; (Twirl) Walk Fwd, —, 2 end in**  
**BUTTERFLY M face WALL, —;**

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8 Part C:

#### PART D

- 1-4 **Side, Close, Fwd/Turn to LEFT-OPEN**  
**facing RLOD, —; Walk Fwd, —, 2 end**  
**BUTTERFLY M face WALL, —; Side,**  
**Close, Bk, —; Change Sides, —, 2 M face**  
**COH in BUTTERFLY, —; Side, Close,**  
**Fwd/Turn face LOD in LEFT-OPEN, —;**  
**Walk Fwd, —, 2 end BUTTERFLY M**  
**face COH, —; Side, Close, Bk, —; Change**  
**Sides, —, 2 M face WALL in BUTTER-**  
**FLY, —;**

SEQUENCE: Dance goes thru once, part C one time thru plus Ending.

Ending:

- 1-4 **Side, Close, Fwd/Turn to LEFT-OPEN**  
**facing RLOD, —; Walk Fwd, —, 2 end**  
**BUTTERFLY M face WALL, —; Side,**  
**Close, Bk face LOD in OPEN, —; Walk**  
**Fwd, —, 2, —;**

- 5-8 **Step, Bump/Turn face RLOD in LEFT-**  
**OPEN, Step, Bump; Bk, Close, Fwd M**  
**face WALL, —; Side, Close, XIF end**  
**OPEN facing LOD, —; Apart, —, Point,**  
**—.**

### COUNTRY STYLE — Belco 280

Choreographers: Richard and Jo Anne Lawson

Comment: This two-step is fun to do and has good jivy music. One band has cues.

#### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —,**  
**Point, —; Together to CLOSED M face**  
**LOD, —, Touch, —;**

#### PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock**  
**Fwd, —, Recov, —; Back, Close, Fwd,**  
**—;**
- 5-8 Starting with R ft. repeat action meas 1-4 Part A:
- 9-12 **Side, Close, Fwd, —; Walk Fwd, —, 2,**  
**—; Side, Close, Fwd, —; Walk, —, 1/4 R**  
**Turn M face WALL, —;**
- 13-16 **Side, Close, Side, —; Rock Swd, —,**  
**Recov to SEMI-CLOSED, —; Thru, Side,**  
**Close, —; Side, Draw, Close to BUT-**  
**TERFLY, —;**

#### PART B

- 1-4 **(Twist) Side, —, Behind, —; Side, Close,**  
**Fwd, —; (Twist) Side, —, Behind, —;**  
**Side, Close, Bk, —;**
- 5-8 **Toe, Heel, XIF, —; Bk, Close, Fwd, —;**  
**Toe, Heel, XIF, —; Side, Close, Thru to**  
**SEMI-CLOSED facing LOD, —;**
- 9-12 **Fwd Two-Step; Fwd Two-Step; Cut, Bk,**  
**Cut, Bk; Bk, Close, Fwd to CLOSED M**  
**face WALL, —;**
- 13-16 **Side, Close, Side, —; Side, Close, Thru,**  
**—; Turn Two-Step; Turn Two-Step end**  
**M face LOD;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-5 **SEMI-CLOSED Fwd Two-Step; Fwd**  
**Two-Step; (Twirl) Fwd, —, 1/4 R Turn M**  
**face WALL in BUTTERFLY, —; Side, —,**  
**Close, —; Swivel, Swivel, Apart, Point.**



### COWBOY BLUES — Hi-Hat 964

Choreographers: Jess and May Sasseeen

Comment: Standard easy level two-step routine using basic steps.

#### INTRODUCTION

- 1-4 **SEMI-CLOSED facing LOD Wait; Wait;**  
**(Twirl) Walk, —, 2, —; 3, —, 4, —;**

#### PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Cut,**  
**Back, Cut, Back; Bk, Side, Thru to face**  
**RLOD in LEFT-OPEN, —;**
- 5-8 **Fwd Two-Step; Fwd Two-Step; Cut,**  
**Back, Cut, Back; Bk, Side, Thru to BUT-**  
**TERFLY M face WALL, —;**
- 9-12 **Side, Close, Turn to Bk to Bk, —; Side,**  
**Close, Turn to Face to Face & BUTTER-**  
**FLY, —; Vine, 2, 3, 4; Side, Draw, Close,**  
**—;**
- 13-16 Repeat action meas 9-12 except to end in CLOSED M face WALL:

#### PART B

- 17-20 **Side, Close, Fwd, —; Side, Close, Cross**  
**to BANJO M face LOD, —; Fwd, Lock,**  
**Fwd, Lock; Walk Fwd, —, 2, —;**
- 21-24 **Fwd, Close, Bk, —; Bk, Close, Fwd to**  
**CLOSED M face WALL, —; Side, Close,**  
**Side, Close; Side, —, Thru, —;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 Except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-5 **OPEN facing LOD Step Fwd, —, Point,**  
**—; Step Bk, Point Bk, —; Fwd, Close,**  
**Bk, Close; Fwd face partner and**  
**WALL, —, Draw, —; Point and Ack.**

### DAY DREAMING — Hi-Hat 958

Choreographers: Bud and Shirley Parrott

Comment: Good music but the two-step routine seemed a little hectic in spots.

#### INTRODUCTION

- 1-2 **DIAGONAL OPEN-FACING Wait;**  
**Apart, Point, Together to CLOSED M**  
**face LOD, Touch;**

#### PART A

- 1-4 **Side, Close, Cross to SIDECAR/Close,**  
**Fwd; Rock Fwd, —, Recov to CLOSED,**  
**—; Side, Close, Cross to BANJO, —; Side**  
**to CLOSED, Close, Fwd, Touch;**
- 5-8 **Side, Close, Cross to BANJO/Close,**  
**Fwd; Rock Fwd, —, Recov to CLOSED,**  
**—; Side, Close, Cross to SIDECAR, —;**  
**Side, Close, Turn M face WALL in**  
**BUTTERFLY, Touch;**
- 9-12 **Side, Behind, Side/Close, Turn to OPEN**  
**face LOD; Rock Thru, —, Recov to**  
**BUTTERFLY, —; Side, Behind, Side/**  
**Close, Turn to LEFT-OPEN face RLOD;**  
**Rock Thru, Recov, Side, Pickup to**  
**CLOSED M face LOD;**
- 13-16 **Side, Close, Cross to SIDECAR, Side;**  
**Behind, Side, Fwd BANJO, Lock to**  
**CLOSED; Side, Close, Fwd, —; Side,**  
**Close, Bk to SIDECAR, —;**

#### PART B

- 17-20 **Cross, —, Flair/Point to BANJO, —;**  
**Cross, —, Flair/Point to SIDECAR, —;**  
**Cross, Side, Cross, Flair/Point to**  
**BANJO; Cross, —, Side, Close to SIDE-**  
**CAR;**

21-24 Repeat action meas 17-20 except to end in CLOSED:

- 25-28 **Fwd, —, 1/4 R Turn M face WALL, —;**  
**Side, Close, Side, —; Bk, Side, Close, —;**  
**Dip Bk, —, Recov/Manuv M face RLOD,**  
**—;**

29-32 **Side, Close, Pivot, —; 2 face LOD, —,**  
**Bk, —; Side, Close, Fwd, —; Run, 2, 3, 4;**  
SEQUENCE: A — B — A — B — A plus Ending.

Ending:

- 1 —, —, Apart, Point.



### DEAR ONE — Cem 37028

Choreographers: Harvey and Norine Wiese

Comment: This waltz is not difficult. Big band music. Record needs speeding up.

#### INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Side,**  
**Draw, Touch; Apart, Point, —; Together**  
**CLOSED, Touch, —;**

#### PART A

- 1-4 **Hover, 2, 3; Weave, 2, 3, 4, 5, 6; Thru,**  
**Face Close;**
- 5-8 **Canter, Draw, Close; Canter, Draw,**  
**Close; (Twirl) Side, Behind, Side; Thru,**  
**Face Close;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 except to end in SIDECAR:

#### PART B

- 1-4 **Twinkle to BANJO, 2, 3; Fwd, Touch, —;**  
**Twinkle to SIDECAR, 2, 3; Bk, Touch**  
**end in CLOSED M facing WALL, —;**
- 5-8 **Dip Bk, —, —; Manuv Recov M face**  
**RLOD, Side, Close; (R) Waltz Turn; (R)**  
**Waltz Turn end SIDECAR M face WALL;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 except to end in CLOSED:

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-2 **Canter, Draw, Close; Apart,**  
**Point, —.**



# DESERT BLUES — Grenn 14262

**Choreographers:** Clark and Maxine Smith

**Comment:** This dance is fun to do and the music is jazzy.

## INTRODUCTION

- 1-5 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —; Walk, —, 2, —;

## PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Behind, Side, Behind to SEMI-CLOSED; Walk, —, 2, —;  
5-8 CLOSED Side, Close, Cross to SIDECAR; Side, Close, Cross to BANJO, —; CLOSED Turn Two-Step; Turn Two-Step end SEMI-CLOSED face LOD;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

## BREAK

- 1-5 Fwd Two-Step; Fwd Two-Step; Away, —, Touch, —; Together, —, Touch, —; Walk, —, 2, —;

## PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step; OPEN Rock Fwd, —, Recov/ Turn face RLOD in LEFT-OPEN, —; Fwd, Close, Bk, —;  
5-8 Rock Bk, —, Recov, —; Side, Close, Thru to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step M face WALL;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B;  
SEQUENCE: A — Break — B — Break — A — Break — B — Break except to eliminate meas 5 of Break and Step Apart and Ack.

# DIPSY DOODLE — Grenn 14256

**Choreographers:** Gordon and Thelma Meisel

**Comment:** Not difficult yet an intermediate two-step. The tune is the popular swing number of the 30s.

## INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

## PART A

- 1-4 Fwd, —, 2, —; Fwd Two-Step; Fwd, —, 2, —; Fwd Two-Step;  
5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Strolling Vine, 2, Turn, —; Vine, 2, Turn end CLOSED M face WALL, —;

- 9-12 Pivot, —, 2, —; 3, —, Back M face WALL, —; (Breakaway) Side, Behind, Recov, —; Side, Behind, Recov end in CLOSED M face LOD, —;

## PART B

- 1-4 Fwd, —, Fwd Check, —; (Fishtail) Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, —; Manuv, —, Side, Close CLOSED M face RLOD;  
5-8 1/2 R Pivot M face LOD, —, 2, —; Fwd, Close, Bk, —; Bk, —, Bk, —; Bk, Close, Fwd, —;

SEQUENCE: A — A end in BANJO, B — B — A — A end in BANJO — B — B plus Ending.

Ending:

- 1-4 Side, Close, Side, Point; Behind, Side, Thru, —; Side, Close, Side, Point; Behind, Side, Thru, —; Side/Point.

# DO DO DISCO — Hi-Hat 975

**Choreographers:** Charles and Nina Ward

**Comment:** Lots of action in this routine. You will find the tune familiar.

## INTRODUCTION

- 1-4 FACING Wait; Wait; Heel, Step/Step, Heel, Step/Step; Apart, Close, Together, Close;

## PART A

- 1-4 Bk Away, 2, 3, Point; Together, 2, 3, SIDECAR, Point; (Fwd, Side, XIB, Bk) Circle L, 2, 3, 4; (Side, Close) On Arnd, 3, Side, Close;

- 5-8 Rock Apart, Recov, Side, XIB; Side, XIB, Side, XIB; Rock Apart, Recov, BUTTERFLY XIF, Side; Side, XIF, Side, XIF;

- 9-12 Stamp, —, Push/Point, —; Stamp, —, Push-Point, —; XIB, Side, Thru, Point; Step, Point, Step, Point;

- 13-16 (Wrap) Side, XIB, Bk, Touch; (Unwrap) Fwd, 2, 3, 4; Heel, Step/Step, Heel, Step/Step; Apart, Close, Together, Close;

## PART B

- 1-4 LOD No hands joined (Side, Close, In Front of M) Side, Close, XIF, —; Side, Close, XIF, —; Side Sway L, —, Sway R, —; Sway L, —, Sway R, —;

- 5-8 Repeat action meas 1-4 Part B;

- 9-12 OPEN face LOD Side, Close, XIF, XIF; Side, Close, XIF W face M in BUTTERFLY, —; Thru, —, Swivel, Close; Thru, —, Swivel, Touch;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

- 1-3 LOD No hands joined Side, Close, XIF, —; Side, Close, XIF, —; Side Sway L, —, —, —.

# DON'T STOP IN MY WORLD — Belco 285

**Choreographers:** Norman and Helen Teague

**Comment:** Nothing unusual in this two-step and the music is adequate. There is one band with cues.

## INTRODUCTION

- 1-5 BUTTERFLY Wait 2 beats Side, Draw, Close, —; Circle Away Two-Step; Together Two-Step; Bk, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED, —;

## PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Basketball Turn In, —, 2, —; 3, —, 4, —;

- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Cross to BANJO W face RLOD, —;

- 9-12 Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end BUTTERFLY M face WALL, —;

- 13-16 Side, Behind, Side, Behind; Fwd LOD, —, Turn to face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Bk to BUTTERFLY, —;

## PART B

- 1-4 Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;

- 5-8 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end BUTTERFLY M face WALL;

- 9-12 Repeat action meas 1-4 Part B;

- 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-6 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, Face WALL in CLOSED, —; Side, Draw, Close, —; Apart, —, Point, —.



# DOODLEY DO — CEM 37030

**Choreographers:** Dave and Shirley Fleck

**Comment:** Lots of action in this routine and the music is good and bouncy.

## INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Swing, Fwd Together to BUTTERFLY M face WALL, Touch;

## DANCE

- 1-4 Fwd, Recov, Bk/Close, Bk; Bk, Recov, Fwd/Close, Fwd; (W Repeat 1 & 2) Fwd, 1/2 R Turn face COH, Fwd/2, 3; Fwd, 1/2 L Turn face WALL, Fwd/2, 3 BUTTERFLY;

- 5-8 Toe, Heel, Cross/2, 3; Toe, Heel, Cross/2, 3 end OPEN facing LOD; Rock Side, Recov, Change Sides/2, 3; Rock Side, Recov, Change Sides/2, 3;

- 9-12 Circle Away, 2, Step/Close, Step; Circle Together, 2 Step/Close, Step OPEN facing LOD; Cross Swivel, 2, Cross/2, 3; Cross Swivel, 2, Cross/2, 3;

- 13-16 Rock Fwd 1/2 R Turn M face RLOD in SIDECAR, Recov, Fwd/2, 3; Rock Fwd 1/2 L Turn M face LOD in BANJO, Recov, Fwd/2, 3 R hand star; Wheel, 2, Fwd/2, 3 M facing RLOD; Wheel, 2, Fwd/2, 3 to BUTTERFLY M face WALL;

- 17-20 (Chase) (W Basic) Fwd 1/2 R Turn, Recov, Fwd/Cha, Cha; (W 1/2 R Turn) Fwd 1/2 L Turn, Recov, Fwd/Cha, Cha; (W 1/2 L Turn) Fwd, Recov, Bk/Cha, Cha; (W 1/2 R Turn) Bk, Recov, Bk/Cha, Cha to BUTTERFLY;

- 21-24 (Face to Face) Side, XIB, L Turn Bk to Bk/Cha, Cha; Side, XIB, R Turn/Cha, Cha end BUTTERFLY; (Twirl) Side, XIB, Cha/Cha, Cha; (Rev Twirl) Side, XIB, Side/Cha, Cha;

SEQUENCE: Dances goes thru twice then quick Apart and Point.

# DOODLIN' SONG — Hi Hat 961

**Choreographers:** Pete and Val Peterman

**Comment:** Fun two-Step to music that has a lift.

## INTRODUCTION

- 1-4 BUTTERFLY Wait; Wait; Side, Kick, Side, Kick; (Twirl) Side, XIB, Side, Thru to SEMI-CLOSED facing LOD;

## PART A

- 1-4 Fwd, Close, Bk, Close; Fwd Two-Step; Fwd, Close, Bk, Close, Fwd Two-Step end CLOSED M face WALL;

- 5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step to face WALL in BUTTERFLY;

## PART B

- 1-4 Bk Away, 2, 3, Touch; Together, 2, 3 to CLOSED, Touch; Side, Close, Cross, —; Side, Close, Cross to BANJO M face LOD, —;

- 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Banjo Wheel, 2, 3, —; 4, 5, 6 to face WALL in BUTTERFLY, —;

## PART C

- 1-4 Side, Close, Side, Flare; Behind, Side, Thru to OPEN, —; Circle Away Two-Step; Together Two-Step to BUTTERFLY M face WALL;

- 5-8 Side, Behind, Side, Behind to SEMI-CLOSED; Fwd, —, Pickup to CLOSED, —; Gaucho Turn, 2, 3, 4; 5, 6, 7, 8 to SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 BUTTERFLY M face WALL Side, Kick, Side, Kick; Stamp, Stamp, Chug, —.

**DREAMLAND — Grenn 14224****Choreographers:** Jack and Na Stapleton**Comment:** A re-release of this smooth waltz with very pleasant music.**INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

**DANCE**

- 1-4 (Roll) Fwd Waltz; CLOSED Manuv M face RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN-FACING;  
 5-8 Fwd Waltz; (Wrap) In Place, 2, 3; Fwd Waltz; Fwd, Side, Close end M face WALL in BUTTERFLY;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8;  
 17-20 Apart, 2, 3; (Tamara) Fwd, Touch, —; Around, 2, 3; Together, Touch to BUTTERFLY M face COH, —;  
 21-24 Repeat action meas 17-20 except to end in BUTTERFLY M facing WALL;  
 25-28 Waltz Away; Fwd, Flare to BUTTERFLY, —; Thru, Side, Behind; Side, Draw to CLOSED, —;  
 29-32 Balance Bk, —, —; Waltz Manuv M face RLOD; (R) Waltz Turn; (R) Waltz Turn;  
**SEQUENCE:** Dance goes thru twice. Meas 32 second time W Twirls as M waltzes Fwd, Step Apart, Point.

**DREAM SOMEDAY — Hi-Hat 957****Choreographers:** LeRoy and Anita Stark**Comment:** Interesting two-step to excellent music.**INTRODUCTION**

- 1-4 CLOSED M face WALL Wait; Wait; Side, Close, Side, —; Side, Close, Side, —;

**PART A**

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; (W Under face RLOD) Side, Close, L Turn to face RLOD in LEFT-OPEN, —; 1/2 R face Bk up Wheel, 2, 3 to face LOD, —;  
 5-8 (Twirl across to BANJO face RLOD) Side, Close, Fwd, —; Thru, Turn M face WALL in CLOSED, Close, —; Side, Close, Side to REV SEMI-CLOSED, Point; Rev Roll, 2, 3 to CLOSED M face WALL, —;

**PART B**

- 1-4 Side, Close, Fwd, —; Behind, Side, Front, —; Side, Close, Fwd, —; Behind, Side, Close, —;  
 5-8 (Run Arnd end facing WALL) Hook, 1/2 L Turn face LOD in SEMI-CLOSED, Fwd face COH in CLOSED, —; Side, Close, Side, —; (Run Arnd end facing COH) Hook, 1/2 L Turn face RLOD in SEMI-CLOSED, Fwd face WALL in CLOSED, —; Side, Close, Side, —;

**PART C**

- 1-4 Rock Fwd, Recov, Whip to LEFT-OPEN face WALL, —; Rock Bk, Recov, Fwd, —; (3/4 L Turn Under end facing RLOD in LEFT-OPEN) Wheel, 2, 3 to face RLOD in LEFT-OPEN, —; Wheel, 2, Pickup to CLOSED M face COH, —;  
 5-8 Repeat action meas 1-4 Part C except to start by facing COH;

**SEQUENCE:** A — A — B — C — A — A — B — C plus Ending.

- Ending:  
 1-2 SEMI-CLOSED Walk, Manuv to CLOSED, Pivot, 2 M face WALL; Side, Close, Apart, Point.

**ENGINE #9 — Belco 273****Choreographers:** John and Shari Helms**Comment:** Not a difficult two-step. The music is pleasant. There is one band of cues.**INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

**PART A**

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Side, Close;  
 5-8 Rock Side RLOD, —, Recov to face LOD in SEMI-CLOSED, —; Fwd Two-Step; Turn Two-Step; Turn Two-Step to end facing LOD in SEMI-CLOSED;  
 9-12 Repeat action meas 1-4 Part A;  
 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL;

**PART B**

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Lunge Side, —; Recov to face RLOD, —; Fwd Two-Step;  
 5-8 Lunge Side, —, Recov face LOD in SEMI-CLOSED, —; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL in BUTTERFLY, —;  
 9-12 Repeat action meas 1-4 Part B;  
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD;

**SEQUENCE:** Dance goes thru twice plus Ending.

- Ending:  
 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Step Apart, —, Point, —.

**FANTASY WALTZ — Hi-Hat 967****Choreographers:** Roy and Phyllis Stier**Comment:** This waltz routine and the music is nice, even unusual in spots.**INTRODUCTION**

- 1-4 CLOSED M face WALL Wait; Wait; (Shift weight to L foot) Side Hover, —, Brush/Side to V SEMI-CLOSED; Pick up to CLOSED, 2, 3;

**PART A**

- 1-4 (L) Waltz Turn end M face RLOD; Bk, Side, Check BANJO M face DIAGONAL LOD & WALL; Bk, Side, XIF to end SIDECAR M face DIAGONAL RLOD & WALL; Side, Draw, Hover;  
 5-8 SEMI-CLOSED Fwd, 2, 3; Fwd, Face, Hook; (Unwind) Around, 2, 3 CLOSED M face LOD; Side, Draw, Touch;  
 9-12 Repeat action meas 1-4 Part A;  
 13-16 Repeat action meas 5-8 Part A

**PART B**

- 1-4 L Turn, Side/Close, Side to BANJO; Bk, Fwd, Fwd M face LOD; R Turn M face WALL, Side/Close, Side to SIDECAR; Bk, Turn, Side to REV SEMI-CLOSED LOD;  
 5-8 Thru, Side, Behind SEMI-CLOSED RLOD; Side, Draw, —; CLOSED (L) Waltz Turn; (L) Waltz Turn end M face LOD;  
 9-12 Repeat action meas 1-4 Part B;  
 13-16 Repeat action meas 5-8 Part B except to end BANJO M face LOD & COH;

**INTERLUDE**

- 1-4 1/4 R Turn SIDECAR, Point M face DIAGONAL LOD & WALL, —; 1/4 L Turn BANJO, Point M face DIAGONAL LOD & COH, —; 1/4 R Turn SIDECAR, Point M face DIAGONAL LOD & WALL, —; Bk, L Turn to CLOSED M face LOD, Touch;

**SEQUENCE:** A — B — Interlude — A — B — Interlude plus Ending.

- Ending:  
 1-4 CLOSED M face LOD 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —;

- 5-8 Dip Bk, —, Twist; Recov, —, Touch; (Twirl) Side, Behind, Side; Point Thru, —, —.

**FINESSE — Hi-Hat 971****Choreographers:** Charlie & Madeline Lovelace  
**Comment:** Lots of action but not difficult. Big band sound music.**INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face DIAGONAL LOD & WALL, —, Touch, —;

**PART A**

- 1-4 Fwd, —, Side, XIB; Thru, —, Side, Close; L Turn M face RLOD in BANJO, —, Side, Bk; Check Bk, —, Side, Recov end SIDECAR M face DIAGONAL RLOD & COH;  
 5-8 Fwd, —, Side, Recov end BANJO; Fwd, —, Side, Recov end SIDECAR; (Tele-mark) L Turn, —, 2 to SEMI-CLOSED facing LOD & WALL, Fwd; Manuv, —, Side, Bk to CLOSED M face RLOD;  
 9-12 Pivot M face LOD, —, Check, Recov; Bk, —, Side, XIB to CONTRA BANJO M face COH & LOD; L Turn, —, Side, Close; L Turn, —, Side, Close end CLOSED M facing DIAGONAL LOD & WALL;  
 13-16 Fwd, —, Side, Recov; L Turn, —, L Turn, Bk to BANJO M facing RLOD & WALL; Bk, —, L Turn M face LOD & WALL, Fwd; XIB, —, Face, Close M facing WALL in CLOSED;

**PART B**

- 1-4 Side, Touch, Side, —; SEMI-CLOSED Rock Bk, Recov, Side, —; LEFT-OPEN facing RLOD Rock Bk, Recov, Side, —; OPEN face LOD Rock Bk, Recov M face WALL in CLOSED, Side, Close;  
 5-8 Side, Close, XIF, —; (Bk, Close, Fwd, —;) Side, Close, XIF, —; Side, XIB, Side, Thru; PIVOT, —, 2 M face COH, —;  
 9-12 Traveling RLOD Repeat action meas 1-4 Part B;  
 13-16 Repeat action meas 5-8 Part B;  
**SEQUENCE:** Dance goes thru twice plus Ending  
 Ending:  
 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

**FIRST KISS — Grenn 14263****Choreographers:** George and Mickey McCann**Comment:** A flowing waltz with big band sound music.**INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

**PART A**

- 1-4 Fwd Waltz; Fwd Waltz; (Whisk) Fwd, Side, XIB; Thru, Face, Close M face WALL in CLOSED;  
 5-8 Fwd L Turn, Side, Fwd twd RLOD in SEMI-CLOSED; Fwd, Fwd/Check, Bk in BANJO M face RLOD; Bk, Side, Close M face COH in CLOSED; Side, Draw, Touch;  
 9-12 Traveling RLOD repeat action meas 1-4 Part A;

- 13-16 Twd RLOD repeat action meas 5-8 Part A end in CLOSED M face WALL;

**PART B**

- 1-4 Twinkle, 2, 3 to BANJO M face LOD; Fwd Waltz; Fwd Waltz; Manuv, 2, 3 end CLOSED M face RLOD;  
 5-8 (Heel Pivot) Bk, Close, Fwd to SEMI-CLOSED facing LOD; Fwd, L Turn, Side end BANJO M face DIAGONALLY RLOD & COH; Bk, L Turn M face LOD, Side; Manuv, 2, 3 end CLOSED M face RLOD;

- 9-12 **Pivot, 2, 3; Bk, Side, Close M facing LOD** in CLOSED; (L) Waltz Turn; (L) Waltz Turn end M face WALL;  
13-16 (Hover) Fwd, Side, Recov to SEMI-CLOSED; Thru, Face, Close M face WALL in CLOSED; L Balance, 2, 3; R Balance, 2, 3;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1 Dip Bk, Twist L, —.

#### FLIRTING MOON — Grenn 14271

Choreographers: Jim and Pauline Corliss

Comment: Nothing unusual in this routine though the music has a definite beat.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

##### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Progress Side, Close, Cross, —; Side, Close, Cross, —;

- 5-8 Turn Two-Step; Turn Two-Step M face LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

##### PART B

- 1-4 Side, Close, Apart, —; Side, Close Together to TAMARA, —; Wheel R 1/2, 2, 3, —; Turn R face, 2, 3 end BUTTERFLY M face LOD, —;

- 5-8 Bk, Close, Fwd, —; (L Wrap) In Place, 2, 3, —; (Unwrap) Side, Close, Fwd, —; Side, Close, Bk end CLOSED M facing LOD, —;

##### PART C

- 1-4 BUTTERFLY Side, Draw, —, Close; Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Draw, —, Close;

- 5-8 Fwd, Close, Bk, Close; Walk, —, 2, —; Release M's R & W's L hands Breakaway Side, Rock Bk, Recov, —; Side, Rock Bk, Recov to CLOSED M facing LOD, —;

SEQUENCE: A — A — B — A — C — C — A — A — B — A except eliminate meas 8 and Step Apart, Close, Apart/Point, —.

#### FOR ME AND MY GAL — Grenn 14275

Choreographers: Harvey and Norine Wiese

Comment: Not a difficult two-step and the music is excellent.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

##### DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov to CLOSED M face WALL, —;

- 5-8 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov end in BUTTERFLY, —;

- 9-12 Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, Close, Fwd, —; R Wheel 1/2, 2, 3 M face COH, —;

- 13-16 With M facing COH repeat action meas 9-12 except to end M face WALL:

- 17-10 Side, Close, Cross SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —; Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL:

- 21-24 Repeat action meas 17-20:

- 25-28 Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2 CLOSED M face WALL, —; Vine, 2, 3 4 SEMI-CLOSED; Walk, —, 2, —;

- 29-32 Circle Away Two-Step; Circle Together Two-Step M face WALL in CLOSED; Side, Close, Side, Close; Side to SEMI-CLOSED, —, Thru, —;

SEQUENCE: Dance goes thru twice second time eliminate meas 32 Step Apart and Point.

#### FRANKIE AND JOHNNY — TNT 144

Choreographers: Dave and Shirley Fleck

Comment: Active routine with peppy music. One side of record is cued.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

##### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Progressive Scissors; Progressive Scissors to BANJO M facing LOD;

- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Vine, 2, 3, 4; Pivot, —, 2, —;

- 9-12 (Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Side, Touch, Side, Touch; Dip Bk, —, Recov M facing LOD, —;

##### PART B

- 1-4 (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch end BUTTERFLY M face WALL; Bk Away, 2, 3, Touch; Together, 2, Change Sides, 2;

- 5-8 Bk Away, 2, 3, —; Together, 2, 3 to CLOSED M facing COH, —; Side, Close, Fwd, —; Side, Close, Bk, —;

- 9-12 Change Sides, 2, 3, —; On Around, 2, 3 to BUTTERFLY M face WALL, Touch; (Twirl) Side, —, XIB, —; Fwd, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — A — B — B plus Ending.

Ending:

- 1-4 Repeat action meas 1-4 Part A except to end M face WALL:

- 5-6 Bk Away, 2, 3, —; Lean Back as W shoots M with Left hand.



#### FUN AND FROLIC — Belco 282

Choreographers: Buzz and Dianne Pereira

Comment: Active two-step and the music is adequate

##### INTRODUCTION

- 1-4 DIAGONALLY OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

##### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;

- 5-8 Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 end in SEMI-CLOSED facing LOD, —;

- 9-12 Fwd Two-Step; Fwd Two Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;

- 13-16 Fwd Two-Step; Fwd Two-Step; Side, —, Behind, —; Side, —, Thru M face WALL in BUTTERFLY, —;

##### PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Strut, —, 2, —; 3, —, 4, —;

- 5-8 Circle Away Two-Step; Together Two-Step; (Twirl) Walk LOD, —, 2, —; Fwd, —, Pickup to CLOSED M facing LOD, —;

- 9-12 Fwd Two-Step; Fwd Two-Step end M face WALL; Turn Two-Step; Turn Two-Step;

- 13-16 Side, Close, Side, Close; Side, —, Thru, —; Side, Behind, Side, Front; Pivot, —, 2 M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-3 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Apart, —.

#### GAY NINETIES — Grenn 14264

Choreographers: Frank and Mary Seidemann

Comment: Waltz routine using a medley of three old favorite tunes.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to OPEN face LOD, —, Touch;

##### PART A

- 1-4 Step, Brush, Point Fwd; Manuv to face RLOD in CLOSED, —, Touch; (R) Waltz Turn; (R) Waltz Turn face WALL in BUTTERFLY;

- 5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Solo Roll LOD, 2, 3; 4, 5, 6;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:  
17-20 Apart, —, Point; Together, —, Touch; Change Sides, 2, 3 end LEFT-OPEN facing LOD; Turn In, 2, Close M facing COH in BUTTERFLY;

- 21-24 Repeat action meas 17-20 Part A end OPEN facing LOD:

- 25-28 Fwd Waltz; Turn In face RLOD, Bk, CLOSE in LEFT-OPEN; Bwd Waltz; Bk, Face, Close M face WALL in CLOSED;

- 29-32 Dip Bk, —, —; Manuv, —, Touch M facing RLOD; (R) Waltz Turn; (R) Waltz Turn face LOD in OPEN;

##### PART B

- 1-4 Step, Brush, Point Fwd; Fwd 1/4 Turn, —, Touch; Step, Brush, Point Fwd; Fwd 1/4 Turn, —, Touch;

- 5-8 Circle away, 2, 3; Circle Together, 2, 3; Step, —, Touch to TAMARA; Fwd R Turn, —, Touch to BUTTERFLY M face COH;

- 9-12 Step, —, Touch to TAMARA; Fwd, R Turn face RLOD in LEFT OPEN, —; Waltz Fwd; Step, Brush, Point Fwd;

- 13-16 Bwd Waltz; Bk, 1/4 L Turn, CLOSED M face WALL; Side, —, Touch; Side, —, Touch;

SEQUENCE: A — B — B — A to meas 28 plus Ending.

Ending:

- 1-4 CLOSED M face WALL Dip Bk, —, —; Recov to BUTTERFLY, —, Touch; Apart, —, Point; Together, —, Point.

#### GOLDEN DREAMS — Grenn 14273

Choreographers: Vernon and Sandy Porter

Comment: Using both right and left turning waltzes the routine is not difficult. The tune is "Down The River Of Golden Dreams."

##### INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Fwd, Side, Close; Bk, Side, Close;

##### PART A

- 1-4 Telemark end SEMI-CLOSED face RLOD; (L Roll end LEFT-OPEN facing RLOD) Fwd, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face RLOD;

- 5-8 Spin Turn M face LOD; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

##### PART B

- 1-4 OPEN Waltz Away, 2, 3; Change Sides, 2, 3 end SKIRT SKATERS facing RLOD; L Turn, 2, 3; L Turn, 2, 3 end facing LOD;

- 5-8 Roll LOD, 2, 3; Thru Side, Close end CLOSED M face WALL; Whisk; Thru, Face, Close to BUTTERFLY;

- 9-12 Repeat action meas 1-4 Part B:

- 13-16 Roll LOD, 2, 3; Thru, Side, Close end CLOSED M face WALL; Whisk; Fwd Waltz;

SEQUENCE: Dance twice thru except meas 16. Do a Box Waltz, Dip bk, Twist, —.



## **GONNA WRITE MYSELF A LETTER —**

**Belco 282**

**Choreographers:** Rocky and Vicki Strickland  
**Comment:** Active two-step to jazzy music.

### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### **PART A**

- 1-4 Fwd Two-Step; Fwd Two-Step; (Cross Over end LEFT-OPEN) Fwd Two-Step; Fwd Two-Step;  
 5-8 (Cross back to OPEN) Fwd Two-Step; Fwd Two-Step; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M face WALL, —;  
 9-12 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;  
 13-15 Bk Away, —, 2, —; Bk, Close, Fwd, —; Together, —, 2, —; Side, Close, Thru to SEMI-CLOSED, —;

### **PART B**

- 17-20 Fwd Two-Step; Fwd Two-Step; Lunge to Face, —, Recov facing RLOD, —; Fwd Two-Step;  
 21-24 Lunge to Face, —, Recov facing LOD in SEMI-CLOSED, —; Fwd Two-Step; Side, —, Behind, —; Side, —, Thru end M face WALL in CLOSED, —;  
 25-28 Side, Close, Fwd, —; Walk RLOD, —, 2 end M face WALL, —; Side, Close, Bk, —; Blend to BANJO Fwd LOD, —, Check, —;  
 29-32 Bk, Fwd, Fwd, Lock; Walk, —, 2 to CLOSED, —; Pivot, —, 2, —; 3, —, Thru to SEMI-CLOSED facing LOD;

SEQUENCE: A — B — A plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

## **GYPSY EYES — Grenn 14260**

**Choreographers:** Al and Carmen Coutu

**Comment:** Good music and a novelty routine for experienced dancers. Dance has three eight measure parts and each is repeated.

### **INTRODUCTION**

- 1-4 M's L and W's R hands joined M facing WALL Wait; Wait; Side, —, Back, —; Side, —, Thru end in BUTTERFLY, —;

### **PART A**

- 1-4 Side, Behind, Side, Behind end in OPEN facing LOD; Fwd, —, Fwd, Lock; Fwd, Lock, Fwd, Flare to end in BUTTERFLY M facing WALL; Twist, Twist, Twist/Twist, Twist;  
 5-8 Stamp Side, —, Recov to LOOSE-CLOSED, —; Behind, Side, Front, Side; Behind, —, Step Fwd to SEMI-CLOSED facing LOD —; Fwd, 2, Face Partner M WALL in BUTTERFLY, —;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;

### **PART B**

- 17-20 Fwd, —, 2, —; Fwd, Pickup to CLOSED, Corte, —; Recov, —, Fwd Dip, —; (Twirl to end in WRAPPED facing LOD) Bwd Two-Step;  
 21-24 (Unwrap) Rock In Place, 2, 3, Touch; Change Sides, 2, 3, Touch; Roll Across, 2, 3 end in OPEN facing LOD, Touch; Fwd, 2, 3 end in SEMI-CLOSED, —;  
 25-28 Repeat action meas 17-20;  
 29-32 Repeat action meas 21-24 except to end in OPEN;

### **PART C**

- 33-36 Fwd, —, 2, —; 3, —, 4, —; Rock Apart, Recov/Turn to face Partner M WALL and LOOSE-CLOSED, Step/Close, Step; Behind, Turn, Behind/Turn M facing WALL, Close;

- 37-40 Apart, Together, Step/Close, Step; Kick, Step, Kick, Step; Stamp Swd, —, Recov, —; Front, Side, Front/Side, Front end in OPEN facing LOD;

- 41-44 Repeat action meas 33-36;

- 45-48 Repeat action meas 37-40 except to end in BUTTERFLY M facing WALL;

SEQUENCE: A — B — C — A — B — C end in OPEN facing LOD plus Ending.

Ending:

- 1-2 Side Apart, —, Close, —; Twist, Twist, Twist, —.

## **HAPPINESS IS A WALTZ — Cem 37032**

**Choreographers:** George and Joyce Kammerer

**Comment:** A smooth and simple waltz routine with big band sound music.

### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

### **PART A**

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Fwd, Swing, —; Spin Manuv M face RLOD in CLOSED;

- 5-8 (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY (Twirl) Vine, 2, 3; Thru, Side, Close;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

### **PART B**

- 17-20 Solo Roll LOD, 2, 3; Bk, Side, Close end BUTTERFLY M facing WALL; Side, Draw, Close; Side, Draw, Close;

- 21-24 Fwd, Side, Close; Bk, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;

- 25-28 Repeat action meas 17-20 Part B;

- 29-32 Repeat action meas 21-24 Part B;

SEQUENCE: Dance goes thru twice then Step Apart and Point.



## **HAPPINESS STREET — Grenn 14272**

**Choreographers:** Roy and Phyllis Stier

**Comment:** Interesting dance with good music. Very short routine.

### **INTRODUCTION**

- 1-4 BUTTERFLY M face WALL Wait; Wait; Flick, Step, Flick, Step; Flick, Step, Flick, Rock Bk/Recov;

### **PART A**

- 1-4 LEFT/OPEN Side, Chasse (W R Turn), W Under Chasse, Rock Apart, Recov, Side Chasse (W L Turn), (Continue L Turn) Chasse face WALL, Rock Apart, Recov, Side Chasse, Behind, Side, —; Turn (W Wrap), Close, Change Point; Bk, 2, 3, 4; Side Chasse (W R Turn), W Under Chasse, Rock Apart, Recov, Side Chasse, —;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end SEMI-CLOSED facing LOD;

### **PART B**

- 1-4 Side, Step/Side, Cross, Side/Cross; Swivel, Walk, 2, 3, 4; Fallaway, 2/3, Face, 2/3; Rock Apart, Recov, Fallaway, 2/3 face WALL;

- 5-8 Behind, Side to LEFT-OPEN face LOD, Change Point, —; Fwd, Lock/Fwd, Fwd, Lock/Fwd; Roll Across, 2, 3, Face end BUTTERFLY M facing WALL; Kick, Step/Step, Kick, Step/Step;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-3 (Double Twirl) Fwd, 2, 3, 4; Fwd Chasse, Flick, Face; Flick RLOD, Face, Change/Point, —.

## **HAPPY DAYS — TNT 121**

**Choreographers:** Dave and Shirley Fleck

**Comment:** Lively but easy two-step to peppy music.

### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### **PART A**

- 1-4 Fwd Two-Step; Fwd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step end OPEN facing LOD;

- 5-8 Walk, —, 2, —; 3, —, Kick, —; Bk Up, —, 2, —; 1/4 R Turn BUTTERFLY, —, Touch, —;

- 9-12 Heel, —, Toe, —; Side Two-Step; Heel, —, Toe, —; Side Two-Step end in CLOSED;

- 13-16 Turn Two-Step; Turn Two-Step (Twirl) Side, —, Behind, end SEMI-CLOSED facing LOD; Walk, —, 2, —;

### **PART B**

- 1-4 Away, 2, 3, —; Together, 2, 3, —; Away, 2, 3, —; Together, 2, 3, —;

- 5-8 Circle Away, —, 2, —; 3, —, 4, —; Together, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

- 9-12 Roll LOD, —, 2, —; 3, —, Touch, —; Roll RLOD, —, 2, —; 3, —, Touch, —;

- 13-16 Bk Away, —, 2, —; 3, —, Touch, —; Together, —, 2, —; 3, —, Touch, —;

### **PART C**

- 1-4 Roll LOD, —, 2, —; In Place, Step, Step, —; Roll RLOD, —, 2, —; In Place, Step, Step, —;

SEQUENCE: A — A — B — A — C — A plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

## **HAPPY SOUNDS — MacGregor 5504**

**Choreographers:** Bill and Dottie Stephenson

**Comment:** Not a difficult two-step routine. The music is very good.

### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to BUTTERFLY, —;

### **PART A**

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end in OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

- 5-8 Side, Close, Cross Thru, —; Side, Close, Cross Thru M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD;

### **PART B**

- 1-4 Run, 2, 3, Swing; Bk, 2, 3, Touch; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY, —;

- 5-8 Pas de basque L, 2, 3, —; Pas de basque R, 2, 3, —; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch;

- 9-12 Bk Away, 2, 3, Clap; Together, 2, 3 CLOSED, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;

- 13-16 Side, Close, Bk, —; Side, Close, Fwd, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Apart, —, Point, —; Ack.

# HAPPY TIME RAG — Belco 286

**Choreographers:** Butch and Nancy Tracey

**Comment:** Active and easy two-step with peppy ragtime music. Has one band with cues.

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;  
5-8 Vine Apart, 2, 3, —; Fwd Two-Step; Strut Bk Together, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

## PART B

- 1-4 Side/Step, Step, Side/Step, Step; Rock Apart, Together, Change Sides/2, 3 M on Outside; Away/2, 3, Roll Across, 2 M face WALL; Away/2, 3, Face/2, 3 BUTTERFLY;  
5-8 Repeat action meas 1-4 Part B;  
9-12 Side, Kick, Side, Kick; Bk, Close, Fwd, —; Side, Kick, Side, Kick; Bk, Close, Fwd, —;  
13-16 Side, Kick, Bk, Close; Side, Kick, Bk, Close; Vine, 2, 3, 4; 5, 6, 7, 8;

## PART C

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face WALL, —;  
5-8 Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; (Twirl) Walk, —, 2 end BUTTERFLY M face WALL, —;  
9-12 Repeat action meas 1-4 Part C;  
13-16 Repeat action meas 5-8 Part C except to end SEMI-CLOSED;

SEQUENCE: A — B — C — B — C — A (1-8) B plus Ending.

Ending:

- 1-3 (Twirl) Walk, —, 2 end BUTTERFLY M face WALL, —; Side, Draw, Close; Wiggle, Wiggle, —, Apart.

# HARMONY TWO STEP — Belco 281

**Choreographers:** Pat and Louise Kimbley

**Comment:** Lively two-step with good "razzmatazz" sounding music. One band has cues.

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;

## PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 2 end in BANJO M face LOD, —;  
5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;  
9-12 Side, Touch, Side, Touch; Side, Behind, Side, Front; Circle Away Two-Step; Circle Together Two-Step;  
13-16 Side, Close, XIF, —; Side, Close, XIF to OPEN facing LOD, —; Strut, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;

## PART B

- 17-20 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end BUTTERFLY M face WALL;  
21-24 Side, —, Behind, —; Side, —, Front end BANJO M face LOD, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;  
25-28 Repeat action meas 17-20;  
29-32 Repeat action meas 21-24 except to end in CLOSED M facing LOD;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

- 1-2 BUTTERFLY (Twirl) Side, —, Behind, —; Apart, —, Point, —.

# HEY MR. GUITAR — Grenn 14259

**Choreographers:** Manning and Nita Smith

**Comment:** A repeat of several years ago with the same good lively music.

## INTRODUCTION

- 1-2 OPEN Wait; Apart, Point, Together to BUTTERFLY M face WALL, Touch;

## DANCE

- 1-4 Side, XIB, Side, Brush Turn end facing RLOD in LEFT-OPEN; Bk, 2, 3, Touch; Fwd Two-Step, Fwd Two-Step; Fwd Two-Step, Turn In Two-Step end facing LOD in OPEN;  
5-8 Fwd, 2, 3, Swing; Bk, 2, 3 1/4 R Turn face WALL in CLOSED, —; Turn Two-Step, Turn Two-Step; Turn Two-Step, Turn Two-Step end SIDECAR M face DIAGONAL LOD & WALL;  
9-12 Walk, 2, Step, Close/Step end BANJO; Walk, 2, Step, Close/Step end SIDECAR; Walk, 2, Step, Close/Step end BANJO; Walk, 2, Step, Close/Step end SEMI-CLOSED face COH;  
13-16 Walk In, 2, Turn face WALL, Point; (L Twirl) Walk Out, 2, 3, Touch; Bk Away, 2, Step, Close/Step; Together, 2, Step, Close/Step end BUTTERFLY M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-6 Repeat meas 1-6 except to Ack on last beat of music.



# HONEY BE — Belco 277

**Choreographers:** Charlie and Marge Carter

**Comment:** Pleasant routine with nice danceable music. One band cued by Charlie Carter.

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## PART A

- 1-4 Walk, —, 2, —; Fwd, Close, Bk, Close; Walk, —, 1/4 R Turn face WALL in LOOSE-CLOSED, —; Side, Behind, Side, Front end BANJO M face LOD;  
5-8 Fwd, Close, Bk, —; (Scissors to SEMI-CLOSED) Bk, Close, Fwd, —; (Fwd, Close, Bk, —) Scissors, 2, 3, —; (Bk, Close, Fwd, —) Scissors, 2, 3, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 except to end in OPEN facing LOD;

## PART B

- 1-4 Fwd, —, 2, —; Cross Over, 2, 3 LEFT-OPEN, —; Fwd, —, 2, —; Cross Over, 2, 3 to OPEN, —;  
5-8 Fwd, 2, 3, Swing; (Wrap) Bk Up, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Fwd, 2, 3, end CLOSED M face WALL, —;

## PART C

- 1-4 Side, Close, Fwd, —; Point Fwd, —, Point Bk, —; Side, Close, Bk, —; Point Bk, —, Point Fwd end SEMI-CLOSED, —;  
5-8 Fwd Two-Step; Fwd Two-Step to CLOSED; Turn Two-Step; Turn Two-Step;

SEQUENCE: A — B — C — A — B — C — A — C plus Ending.

Ending:

- 1-2 Side, —, Close, —; Apart, —, Point, —.

# ITALIAN THEME — Grenn 14263

**Choreographers:** George and Joyce Kammerer

**Comment:** Active routine done mostly with identical footwork in Varsovianna position.

## INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, (L Roll) Together, Touch to VAR-SOUVIANNA identical footwork.

## PART A

- 1-4 Fwd, —, Fwd, Check; Behind, Side, Fwd, Lock; Side, Behind, Side, L Turn face DIAGONAL COH & LOD; Side, Behind, Side, R Turn face WALL;  
5-8 Side R Turn, —, Bk, Cut; Bk, —, Bk, —; Bk, Cut, Bk L Turn face WALL, —; Side, —, Fwd DIAGONALLY LOD & WALL, —;  
9-12 Fwd, R Turn, Side, Flare; Behind, Side, Thru, —; Fwd, R Turn, Side, Flare; Behind, Side, Thru, —;  
13-16 Fwd, —, Side, Hook; (Roll Trans) Thru, —, Side, Close end M face WALL in CLOSED; Side, —, Thru to SEMI-CLOSED, —; Side/Close, Side, Fwd Pickup to CLOSED M face DIAGONALLY LOD & WALL, —;

## PART B

- 1-4 Fwd, —, Side Rise, Recov; Fwd, —, Fwd, Close end BANJO M face LOD; Bk, —, Bk, Close end SEMI-CLOSED facing LOD; Manuv, —, 2, 3 M face RLOD;  
5-8 R Pivot, —, 2, —; 3, —, 4 M face WALL & LOD, —; Apart, —, —, Point, —; (Roll Trans) Together, —, Touch end VAR-SOUVIANNA facing LOD & WALL, —;

## PART C

- 1-4 CLOSED M face LOD 1/2 L Turn, —, Side, Close; 1/2 L Turn, —, Side, Close; 1/2 L Turn, —, Side, Bk to SEMI-CLOSED facing RLOD; L Turn face LOD, —, Side, Fwd end BANJO;  
5-8 Fwd, —, Side, Close; Bk, —, Side, Close; Dip Bk, —, Recov, —; (Twirl) L Turn face LOD, —, Close, —;  
9-12 Repeat action meas 1-4 Part C;  
13-16 Fwd, —, Side, Close; Bk, —, Side, Close; Apart, —, Point, —; (L Roll Trans) Together, —, Touch end VAR-SOUVIANNA face LOD & WALL, —;

SEQUENCE: A — B — A (meas 9-16) — C — A plus Ending.

Ending:

- 1-2 Apart, —, Point, —; (L Roll to Trans) Together, —, Touch end VAR-SOUVIANNA, —.

# IT HAD TO BE YOU — Hi-Hat 967

**Choreographers:** Merl and Delia Olds

**Comment:** A pleasant two-step to dance and very good dance music.

## INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

## PART A

- 1-4 Side, Close, Side, —; BANJO M face LOD & WALL Rock Fwd, —, Recov, —; CLOSED M face WALL Side, Close, Side, —; SIDECAR M face RLOD & WALL Rock Fwd, —, Recov, —;  
5-8 CLOSED M face WALL Side, Close, Side, Flare; Behind, Side, Thru, —; Turn Two-Step; Turn Two-Step;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

## PART B

- 17-20 Side, Close, Turn to OPEN, —; Rock Fwd, —, Recov to BUTTERFLY, —; Side, Close, Turn to LEFT-OPEN facing RLOD, —; Rock Fwd, —, Recov to CLOSED M face WALL, —;

21-24 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close SEMI-CLOSED; Walk — 2, —;  
 25-28 Circle Away Two-Step; On Around Two-Step; Together Two-Step LOOSE-CLOSED; Side, Close, Thru to SEMI-CLOSED face LOD, —;  
 29-32 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Behind, Side, Thru; Side, Draw, Close, —;  
 SEQUENCE: Dance goes thru twice Step Apart and ACK.

#### IT'S A SIN — Hi-Hat 960

Choreographers: Don and Pete Hickman

Comment: Pleasant routine to dance and the music is smooth. Makes one want to dance.

##### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

##### PART A

1-4 Face to Face Two-Step; Bk to Bk Two-Step; OPEN face LOD Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

5-8 Fwd, Close, Fwd, —; Fwd, Close, Fwd, —; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn face WALL in CLOSED, —;

##### PART B

1-4 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov, —;

5-8 Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2 to CLOSED, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2 to BUTTERFLY M face WALL, —;

##### PART C

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Bk, —, Recov to CLOSED M face WALL, —;

5-8 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — A — C — A — B — A — C plus Ending.

Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2 to BUTTERFLY, —; Side, Close, Apart/Point, —.

#### IT'S TIME TO DANCE — Cem 37031

Choreographers: Tommy and Geneva Thomas

Comment: Not a difficult two-step to music with a big band sound.

##### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

##### PART A

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;

5-8 Rock Fwd, —, Recov 1/4 L Turn, —; Side, Close, 1/4 Turn BANJO M face RLOD, —; Rock Fwd, —, Recov 1/4 R Turn, —; Side, Close, Turn CLOSED M face LOD, —;

9-12 (Prog Scis) Side, Close, Cross, —; Side, Close, Cross, —; CLOSED M face WALL Side, Close, Side, Close; Side, —, Thru, —;

13-16 Side, XIB, Side, XIF; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end SIDECAR M face LOD & WALL;

##### PART B

1-4 Fwd, —, Run, 2 BANJO; Fwd, —, Run, 2 SIDECAR; Fwd, —, Run, 2 BANJO; Fwd, —, Run, 2 end CLOSED M face LOD;

5-8 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close;

9-12 Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Bk, —; Face, —, Side, Close; Side BANJO, —, Fwd/Check M facing LOD, —;

13-16 Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-6 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2 M face WALL, —; Side, Close, Side, Close; Apart, —, Point, —.

#### I WANTA QUICKSTEP — Grenn 14261

Choreographers: Eddie and Audrey Palmquist

Comment: This is not a difficult quickstep routine. The tune is the old favorite I Want A Girl.

##### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

##### PART A

1-4 Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, —; Bk, —, Side, Close; Side to BANJO M face LOD, —, Fwd, —;

5-8 Fwd, Lock, Fwd, —; R Turn face RLOD, —, Side, Close; Pivot, —, 2 M face LOD, —; Walk, —, 2, —;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A;

##### PART B

1-4 1/4 L Turn face COH, —, Side, Close; 1/2 L Turn face WALL, —, Side, Close; Side to BANJO M face LOD, —, Fwd/Check, —; Cross, Side, Fwd, Cross;

5-8 Fwd, —, Manuv end facing RLOD in CLOSED, —; Side, Close, Pivot, —, 2 face LOD, —, Bk, —; Bk, —, Side, Close;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

SEQUENCE: A — B — A — B then Float Apart and ACK.

#### JAILHOUSE — Chinook 1003

Choreographers: Ray and Betty Hanna

Comment: A fun dance to do and fits the music nicely.

##### INTRODUCTION

1-6 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch, —; Roll LOD, 2, 3, Touch; Roll RLOD, 2, 3, Touch end SEMI-CLOSED;

##### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip, —, Recov to CLOSED M face WALL, —;

5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; SEMI-CLOSED Walk, —, 2, —;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

##### PART B

17-20 Rock Side, —, Recov, —; Cross, Side, Cross, —; Rock Side, —, Recov, —; Cross, Side, Cross, —;

21-23 Side, Touch, Side, Touch; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch;

24-27 Back Away, 2, 3, Touch; Together, 2, 3, Touch; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED, —;

##### INTERLUDE

1-6 Fwd, Close, Back, —; (Scissors) Bk, Close, Fwd end CONTRA BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, —; (Scissors) Bk, Close, Fwd, —;

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

1-2 Pivot, —, 2, —; Apart, —, Hold, —.

#### JAMIE — Hi-Hat 959

Choreographers: Buzz and Dianne Pereira

Comment: An intermediate two-step to music which has a lilt to it.

##### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, Together, Touch to BUTTERFLY; Side, Draw, —, Close to SEMI-CLOSED face LOD;

##### PART A

1-4 Run, 2, 3, —; 4, 5, Pickup to BANJO, —; Fwd, Close, Bk, Flare to SEMI-CLOSED face LOD; Rock Fwd, Rock Bk, Recov, —;

5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL;

9-12 Side, Close, Side to OPEN, —; Rock Thru, —, Recov to BUTTERFLY, —; Side, Close, Side to LEFT-OPEN, —; Rock Thru, —, Recov to CLOSED M face WALL, —;

13-16 Side, Close, Side, Close; Side, —, Reach Thru, —; Side, XIB, Side, XIF to BUTTERFLY; Side, Draw, —, Close;

##### PART B

1-4 Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Together Two-Step;

5-8 Apart, Close, Together, —; Side, Close, XIF, —; Side, Behind, Side, Behind; Side, Draw, —, Close;

##### PART C

1-4 Repeat action meas 1-4 Part A;

5-8 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Draw, —, Close; Side, Draw, —, Close;

SEQUENCE: A — B — C — A — B — Thru meas 7 of C then Step Apart, —, Point, —.

#### JEALOUS — Hi-Hat 961

Choreographers: Stan and Ethel Bieda

Comment: An active routine but not difficult. Music is adequate.

##### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Side, Touch, Side, Touch; Apart, Point, Together to SEMI-CLOSED face LOD, Touch;

##### PART A

1-4 Fwd Two-Step; Fwd Two-Step; (Scoot) Fwd, Close, Fwd, Close; Strut, —, 2, —;

5-8 Repeat action meas 1-4 Part A;

9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Rock) Fwd, Bk, Fwd, Bk; Fwd, —, Thru to LOOSE-CLOSED M face WALL, —;

13-16 Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED, —; (Rock) Fwd, Bk, Fwd, Bk; Fwd, —, 1/4 R Turn face WALL in BUTTERFLY, —;

##### PART B

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, Draw, Close, —;

5-8 Repeat action meas 1-4 Part B;

9-12 Apart, Close, Together, —; Side, Close, Thru, —; Side, XIB, Side, Front; Side, Touch, Side, Touch;

13-16 Apart, Close, Together, —; Side, Close, Thru, —; Side, XIB, Side, Front; Side, XIB, Side, Thru to SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 Step, Swing, Bk face RLOD in LEFT-OPEN, Close; Step, Swing, Bk face WALL in BUTTERFLY, Close; Side, Close, Side, Close; Apart, —, Point, —.



### JUNE NIGHT — Cem 37032

Choreographers: Bud and Shirley Parrott

Comment: Easy two-step with very good music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Cross end BANJO M face LOD, —;
- 5-8 Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face WALL BUTTERFLY, —; (Twirl) Side, —, XIB, —; Pick up to CLOSED M face LOD, —, 2, —;
- 9-12 Fwd, Close, Bk, —; Bk, —, Bk, —; Bk, Close, Fwd, —; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —;
- 13-16 Side, —, XIB, —; Side, —, XIF to SEMI-CLOSED facing LOD, —; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

#### PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Bk, —; Dip, —, Manuv M face RLOD, —; Pivot, —, 2 M face LOD, —;
- 21-24 Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO M face LOD, —; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Side, Draw, Close, —;

#### PART C

- 25-28 (Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED face LOD, —;
- 29-32 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;

SEQUENCE: Dance goes thru twice then Step Apart and Point.

### JUST FOR FUN — Grenn 14267

Choreographer: Dot Mandt

Comment: Interesting two-step routine and great dancing music.

#### INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; RLOD Side, Behind, Side, Point twd LOD; Side, Behind, Side, Close; Apart, Point, Together to OPEN facing LOD, Touch;

#### PART A

- 1-4 Fwd, Brush, Fwd, Close; Fwd, Brush, Fwd, Close to face WALL in BUTTERFLY; Side, Behind, Side, Front; Apart, Point, Together to OPEN, Touch;
- 5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL;
- 9-12 Rock Side, Recov, 1/2 R Turn to Bk to Bk/Step, Step; Rock Side, Recov, 1/2 L Turn/Step, Step; Side, Behind, Side, Front end CLOSED; Pivot, —, 2 M face LOD, —;
- 13-16 Fwd, Close, Bk, Close; Run, 2, 3, 4; Fwd, Close, Bk, Close; Fwd, —, 2 end OPEN, —;

#### INTERLUDE

- 1-4 M face partner and WALL no hands joined Side, —, Draw, —; Side, —, Draw, —; Side, Close, Fwd, —; (W Trans) Side, Close, Bk, Turn to face LOD in SHADOW;

#### PART B

- 1-4 Fwd, —, Point, —; Bk, Close, Fwd, —; Side, Behind, Side, Point; Side, Behind, Side, Touch;
- 5-8 Fwd, —, Point, —; Bk, Close, Fwd, —; Fwd Two-step; (W Trans) Bk, Close, Fwd, —;
- 9-12 CLOSED L Turn, —, Side, Close; L Turn, —, Side, Close M face WALL; Side, Close, Cross to SIDECAR, —; (Fwd, Close, Bk, —;) Side, Close, Cross, —;

- 13-16 M face partner and WALL no hands joined Rk Side, Recov, In Place, Thru; Rk Side, Recov, In Place, Thru; Rk Side, Recov, In Place, Thru; Side Corte, —, Recov, Flick;

SEQUENCE: A — A — Interlude — B — A plus Ending.

#### Ending:

- 1-4 BANJO M face LOD XIB, Side, Fwd, Lock; Fwd, Lock, Run, 2 Check; XIB, Side, Fwd, Lock; Fwd, Lock, 1/4 R Turn face WALL, Close; Quick Apart/Point.

### JUST FOR YOU — Hi-Hat 975

Choreographers: Merl and Delia Olds

Comment: A nice easy waltz to very good music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

#### DANCE

- 1-4 Waltz Away, 2, 3; Together, 2, 3; Side, Draw, Close; Side, Draw, Close;
- 5-8 Twinkle, 2, 3; Twinkle, 2, 3; Cross Thru, Side, XIB; Side, Touch, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Behind, Side; Thru, Side, Close;
- 21-24 Repeat action meas 17-20 except to end in OPEN facing LOD;
- 25-28 Fwd, Fwd, Close; Bk, Bk, Close; Fwd, Swing, —; Bk to face BUTTERFLY, Touch, —;
- 29-32 Side, Behind, Side; Manuv M face RLOD to CLOSED, Side, Close; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice plus Ending.

#### Ending:

- 1-4 Waltz Away, 2, 3; Together, 2, 3; (Twirl) Side, Behind, Side; Close, Apart, Point.

### LARA 78 — Hi-Hat 960

Choreographers: Tom and Jean Cahoe

Comment: Interesting rhumba routine. Big band sound for music.

#### INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Rock Fwd, Recov, Close, —; Rock Bk, Recov, Close, —;
- 5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Breakaway Side, Cross, Recov, —; Side, Cross, Recov to CLOSED M face LOD, —;

#### PART A

- 1-4 Fwd, 2, 3, —; SEMI-CLOSED Rk Fwd, Recov, Close, —; Rock Bk, Recov to LOOSE-CLOSED M face WALL, Side, Behind; Side, Front, Side, Recov to LEFT-OPEN face RLOD;
- 5-8 Fwd, 2, 3, Flare; Cut, 2, 3 face partner, —; Side, Recov, Thru face RLOD, —; Side, Recov, Thru to CLOSED M face LOD, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED;

#### PART B

- 1-4 SEMI-CLOSED Fwd, 2, 3, Brush; (Roll Across) Fwd, 2, 3 to 1/2 LEFT-OPEN, —; Fwd to LOOSE-CLOSED M face COH, Side, Behind, Solo Spot Turn end in SEMI-CLOSED face RLOD;
- 5-8 Moving RLOD repeat action meas 1-4 Part B;

#### PART C

- 1-4 CLOSED M face LOD 1/2 L Turn, 2, 3 to BANJO, —; Turn, 2, 3, —; CLOSED Fwd, Side, SEMI-CLOSED Recov, —; Pickup to CLOSED, 2, 3, —;

- 5-8 Fwd, 2, 3, —; Side, Recov, Thru to SEMI-CLOSED, —; Side, Recov, Thru, —; Side, Recov, Thru, —;
- 9-12 Fwd, 2, 3, —; Change Sides, 2, 3, —; Change Sides, 2, 3, —; Fwd, 2, Pickup to CLOSED;

SEQUENCE: A — B — A (8 meas) — C — A meas 15 then Step Side, Recov to HALF-OPEN, CLOSE, —.

### LAZY TWO-STEP — Hi-Hat 972

Choreographers: Eero and Bernice Latvala

Comment: The two-step routine is not difficult.

The music really makes one want to dance.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

#### PART A

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step; Basketball Turn —, 2, —, 3, —, 4 face LOD in OPEN, —;
- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL in BUTTERFLY, —; Side, Behind, Side, Thru to OPEN facing LOD; Walk Fwd, —, 2 to BUTTERFLY, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A;
- 17-18 Repeat action meas 15-16 Part A except to end CLOSED M face WALL;

#### PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Thru, —; Circle Away, —, 2, —; Together, —, 2, —;
- 5-8 Change Sides Two-Step to LEFT-OPEN; Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2, —;
- 9-12 Change Sides Two-Step to OPEN; Fwd Two-Step; Fwd, Close, Bk, Close; Walk Fwd, —, 2 M face WALL in CLOSED, —;
- 13-16 Repeat action meas 1-4 Part B;
- 17-18 Fwd, Close, Bk, Close; Walk Fwd, —, 2 to BUTTERFLY M face WALL, —;

SEQUENCE: Dance goes thru twice plus Ending.

#### Ending:

- 1-2 Side, Close, Side, Close; Apart, —, Point, —.

### LET'S DO IT AGAIN — Grenn 14261

Choreographers: Ken Croft and Elena de Zordo

Comment: An active two-step to good big band sound music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

#### PART A

- 1-4 Side, Close, Side, Knee Across; Side, Close, L Turn BANJO M face LOD/Rk Bk, Point (W Touch); Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end BUTTERFLY M face WALL, —;
- 5-8 Repeat action meas 1-4 Part A;
- 9-12 (Twirl) Side, Behind, Side, —; Side, Close face RLOD in LEFT-OPEN, Bk, —; Bk, Cut, Bk, —; Bk, Cut, Bk, —;
- 13-16 Bk, L Roll 2 to OPEN face LOD, —; Fwd Two-Step to face WALL in CLOSED; Vine, 2, 3, 4; 5, 6, 7, 8;

#### PART B

- 17-20 Change Sides, 2, 3, Brush end BUTTERFLY M face COH; Side, Behind, Side, —; Side, Close, Thru, —; Spot Turn, 2, 3, —;
- 21-24 Twd RLOD repeat action meas 17-20 end OPEN facing LOD;
- 25-28 Fwd, —, Point, —; Bk, —, Point, —; Fwd, Brush, Fwd, Brush; Fwd, Close, Point, —;
- 29-32 Circle Away, 2, 3, Brush; Circle Together, 2, 3 to BUTTERFLY M face WALL, Touch; Side, Close, Fwd, —; Side, Close, Bk, —;

# INTERLUDE

1-5 Slide R twd RLOD, —, Slide L twd LOD, —; Slide R twd RLOD, —, Step, Slide R twd RLOD, —; Slide L twd LOD, —, Slide R twd RLOD, —; Slide L twd LOD, —, Step, Slide L twd LOD end OPEN face LOD; Bk, Turn BUTTERFLY M face WALL, Side, —;  
SEQUENCE: A — B — A — B except delete meas 32 — Interlude — A — B plus Tag.

Tag:  
1-3 Slide L twd LOD, —, Slide R twd RLOD, —; Slide L twd LOD Step, Slide L twd LOD to OPEN facing LOD, —; Fwd Two-Step/Lift.

# LET'S LINGER — Grenn 14274

Choreographers: Doc and Peg Tirrell  
Comment: Not a difficult two-step but interesting with good big band sounding music.

## INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## PART A

1-4 Fwd Two-Step; Fwd Two-Step to LOOSE-CLOSED M face WALL; Side, Close, XIF, —; Side, Close, XIF, —; (M chase) Circle R Two Step; Circle Two-Step; (W R chase) Circle Two-Step; Circle Two-Step end SEMI-CLOSED;

9-12 Repeat action meas 1-4 part A:  
13-16 Repeat action meas 5-8 Part A except to circle L:

## PART B

1-4 Change Sides Two-Step; Fwd Two-Step end CLOSED M facing COH; Side, Close, Side, Close; Side, —, Thru, —;  
5-8 Repeat meas 1-4 Part B end in SEMI-CLOSED;

9-12 Fwd Two-Step; Fwd Two-Step; Cut Back, 2, 3, 4; Dip Bk, —, Recov to CLOSED M face WALL, —;  
13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice except second time omit meas 16 Step Apart and Point.

# LIDA ROSE — TNT 143

Choreographers: Bob and Helen Smithwick  
Comment: An easy dance to pleasant music with cues on one side of record.

## INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## PART A

1-4 Walk, 2, Step/Close, Step; Walk, 2, Step/Close, Step end CLOSED M facing WALL; Turn Two-Step, Turn Two-Step, Turn Two-Step, Turn Two-Step end SEMI-CLOSED;

5-8 Repeat action meas 1-4 Part A:  
9-12 Run Fwd, 2, 3, Swing; Bk Up, 2, 3, Touch; Circle Away Two-Step, Two-Step; Together Two-Step, Two-Step end SEMI-CLOSED;

13-16 Repeat action meas 9-12 Part A except to end CLOSED M face WALL:

## PART B

1-4 Vine, 2, 3, 4; 5, 6, 7, 8; R Pivot, 2 face RLOD in SEMI-CLOSED, Fwd/2, 3; Fwd/2, 3, Walk, 2;

5-8 Roll RLOD, 2, 3, Clap; Roll Bk, 2, 3, Touch end Facing; Bk Away, 2, Step/Close, Step; Together, 2, Step/Close, Step end SEMI-CLOSED facing RLOD;

9-12 Traveling RLOD repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B end in SEMI-CLOSED:

# BREAK

1-2 Run Fwd, 2, 3, Swing; Bk Up, 2, 3, Touch;  
SEQUENCE: A — B — Break — A — B — plus Ending.

Ending:  
1-2 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Apart, Point.

# LIGHT 'N LIVELY — Cem 37029

Choreographers: Phil and Becky Guenther  
Comment: Not a difficult two-step. Good peppy music.

## INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Side, Behind, Side, Touch; Side, Behind, Side, Touch end BANJO M face LOD;

## PART A

1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;

5-8 CLOSED Side, Close, Fwd, —; Side, Close, Cross, —; Side, Behind, Side, Front; Pivot, —, 2 end BANJO M face LOD, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end CLOSED:

## PART B

1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Fish-tail) Behind, Side, Fwd, Lock; Fwd, Close, Bk, Close;

5-8 Bk Up, 2, 3, Fan to SEMI-CLOSED; Step Thru —, Side, Close M face WALL in CLOSED; Twisty Vine, 2, 3, 4; Pivot, —, 2 end M face LOD, —;

9-12 Repeat action meas 1-8 Part B:

13-16 Repeat action meas 5-8 Part B except to end in BANJO:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:  
1-2 BANJO (Twirl) Walk —, 2, —; Apart, —, Point, —.

# LINGER RHUMBA — Dance Ranch 645

Choreographers: Herb and Erna Egender  
Comment: Nice easy two-step. The old favorite tune "Linger Awhile" is done in rumba rhythm and most danceable music. Cues on one side of record.

## INTRODUCTION

1-4 CLOSED M face WALL Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

## PART A

1-4 Side, Close, Fwd, —; Side, Close, Bk, —, Side, Close, Side, Flare; Behind, Side, Thru, —;

5-8 Bk, Close, Bk, —; Together, Close, Together to BUTTERFLY, —; Side, Close, Side, Point; Side, Close, Side, Point;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL:

## PART B

1-4 Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Wheel, 2, 3, —; 4, 5, 6 M face LOD, —;

5-8 (Rock Bk, Recov, Fwd, Flare to SEMI-CLOSED facing LOD) Rock Fwd, Recov, Bk, Flick; Thru, —, Side, Close; Side, Behind, Side, Front; Side, Draw, Close to CLOSED M face WALL;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:  
1-4 Side, Close, Fwd, —, Side, Close, Bk, —; Side, Close, Side, Close; Side, Close, Side/Corte, —.

# LITTLE BLACK BOOK — Belco 279

Choreographers: Jimmy and Vivian Holeman  
Comment: Easy and fun to do routine. The music is real jivy. One band of cues.

## INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch end SEMI-CLOSED, —;

## PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;

5-8 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Bk Away, 2, 3, Touch; Together, 2, 3, Touch face LOD in SEMI-CLOSED;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL:

## PART B

1-4 Side, Behind, Side, Touch; Wrap, 2, 3, Touch, Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch;

5-8 Repeat action meas 1-4 Part B:

9-12 Side, Close, Side, Close; Side, —, Step Thru, —; Side, Close, Side, Close; Side, —, Step Thru, —;

13-16 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Circle Away, —, 2, —; Together, —, 2, —;

SEQUENCE: A — B — A — B — A — B thru meas 7. Unwrap Step Apart and Point.

# LONESOME — Hi-Hat 970

Choreographers: Lou and Pat Barbee  
Comment: Pleasant waltz routine and nice danceable music.

## INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —; DANCE

1-4 Waltz Away; (L Spin) 3/4 R Turn L OPEN M face COH; Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face RLOD;

5-8 Bwd, —, Close; Bwd, —, Close; Dip Bwd, —, —; (Twirl) In Place, 2, 3 BUTTERFLY M face COH;

9-12 Moving twd RLOD repeat action meas 1-4 end CLOSED M face LOD:

13-16 Repeat action meas 5-8 except to omit Twirl and end M facing WALL:

17-20 Waltz Balance L, 2, 3; Waltz Balance Manuv end M face RLOD; 1/4 L Turn; 1/4 R Turn end M facing LOD;

21-24 Fwd Waltz, 2, Check; (L Twirl) In Place, 2, 3 end BANJO M face LOD; (Fwd Flare) Bwd, Touch to SEMI-CLOSED, —; Waltz Fwd;

25-28 Fwd Waltz; Pickup to CLOSED; (L) Waltz Turn; (L) Waltz Turn end M face WALL;

29-32 Fwd, Side, XIB; Thru, Side, Close; Fwd, Side, XIB; Thru, Side, Close to BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:  
1 Step Apart, Ack, —

# LOVELY — Hi-Hat 968

Choreographers: Art and Evelyn Johnson  
Comment: Easy two-step to danceable music.

## INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## PART A

1-4 Fwd Two-Step; Fwd Two-Step end LOOSE-CLOSED M face WALL; Side, Close, Thru, —; Side, Behind, Side, Front;

5-8 Side, Close, Thru, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2, —; Fwd, Close, Bk, Close;

9-12 Repeat actions meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M face WALL:

## PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M face WALL; Side, Close, Fwd, —; Side, Close, Thru end CLOSED, —;**  
 5-8 **Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step end BUTTERFLY;**  
 9-12 Repeat action meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B except to end in CLOSED M face WALL:  
 SEQUENCE: Dance goes thru twice then Step Side, Close, Apart/Point, —.

## LOVE MAKES THE WORLD GO ROUND — Grenn 14267

**Choreographers:** Phil and Becky Guenther  
**Comment:** Nice traveling waltz routine. Big band sound music.

### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point; —; Together to CLOSED M face LOD, Touch, —;**

### PART A

- 1-4 **Fwd Waltz; 1/4 R Turn Waltz M face WALL; Rock Side, Recov, Thru to SIDECAR M face RLOD; Fwd Waltz;**  
 5-8 **Cross, Side, Close; Cross, Side, Close M face WALL in CLOSED; Side, Draw, Close; Side, Draw, Close;**  
 9-12 **Fwd, Side, XIB to SEMI-CLOSED facing LOD; (Weave) Fwd, L Turn, Side; L Turn, Bk, Fwd; Fwd, Side, Close M face RLOD in CLOSED;**  
 13-16 **R Pivot, 2 M face LOD, Bk; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn;**

### PART B

- 1-4 **BUTTERFLY Fwd Waltz; Spin Manuv M face RLOD in CLOSED; Backup Waltz; Backup Waltz**  
 5-8 **Dip Bk, —, —; Recov, Pivot, 2 end SIDECAR M face RLOD & WALL; Side, Behind, Side end BANJO M face LOD and WALL; Thru, Side, Close to BUTTERFLY;**  
 SEQUENCE: A — A — B — B — A — A plus Ending.  
 Ending:  
 1-4 **CLOSED M face WALL Side, Draw, Close; Side, Draw, Close; Side REV SEMI-CLOSED, Corte, —, —, —.**

## LOVER'S WALTZ — Belco 278

**Choreographers:** Clarence and Ruby Ritchey  
**Comment:** Not a difficult waltz though it has both left and right face turning waltzes. Music is adequate. Also has a band with cues.

### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

### PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Side, Draw, Close; Side, Draw, Close;**  
 5-8 **Side, Behind, Side; Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD:

### PART B

- 1-4 **Fwd Waltz; Step, Swing, —; Fwd Waltz; Pickup to CLOSED M face LOD;**  
 5-8 **(L) Waltz Turn; (L) Waltz Turn; Change Sides, 2, 3 M face COH; Side, Draw, Point;**  
 9-12 Traveling RLOD repeat meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B end BUTTERFLY M face WALL:  
 SEQUENCE: Dance goes thru twice then Step Apart, Point and Ack.

## LOVING YOU — Hi-Hat 972

**Choreographers:** Eddie and Audrey Palmquist  
**Comment:** An expressive waltz routine to good waltz music.

### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to SIDECAR, Touch, —;**

### PART A

- 1-4 **Fwd/Cross, Side, Recov to BANJO; Fwd/Cross, Side, Recov to SIDECAR; Fwd/Cross, Side, Recov to SEMI-CLOSED; Thru, Side/Close, Side;**  
 5-8 **Wing to SIDECAR; Telemark to SEMI-CLOSED; Thru, Side/Close, Side to BANJO; Manuv, 2, 3 end CLOSED M face RLOD;**

### PART B

- 1-4 **Impetus to SEMI-CLOSED Diagonal COH & LOD; Thru, Side, XIB; Telemark to SEMI-CLOSED; Manuv, Side, Bk to CONTRA BANJO;**  
 5-8 **(Fwd, Fan to SEMI-CLOSED) Bk, —, —; Thru, Side, Hinge, —, R Turn, Side; Chair, Recov, Slip Pivot to CLOSED;**

### PART C

- 1-4 **(L) Waltz Turn M face RLOD; Bk Turn, Side Hover, Recov end BANJO M face DIAGONAL WALL & LOD; Bk, Side/Close, Side to SIDECAR; Cross, Recov, Fwd SEMI-CLOSED;**  
 5-8 **Left Fallaway; Bk, Bk/Lock, Bk; Bk, Bk Slip, Fwd to CONTRA BANJO; Manuv, 2, 3 end CLOSED M face RLOD;**  
 SEQUENCE: A — B — C — B — C — B plus Ending.  
 Ending:  
 1-2 **(L) Waltz Turn M face RLOD; L Turn M face WALL, Side Lunge, —.**

## LUCKY STAR '78' — Grenn 14224

**Choreographers:** John and Shari Helms  
**Comment:** This routine is not on the easy side. Good music but the record must be slowed down. The choreographer suggests 40 RPM.

### INTRODUCTION

- 1-5 **CLOSED M face LOD Wait 4 beats; Side, Close, Side, Touch; Side, Close, Side, Touch; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**

### PART A

- 1-4 **Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, 2, —; Run, 2, 3 end BANJO, —;**  
 5-8 **Fwd Check, —, Recov, —; R Turn, —, Fwd SIDECAR, —; (L Turning Double Hitch) Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face LOD, —;**  
 9-12 **L Turn, —, Side, Close; L Turn, —, Side, Close end CLOSED M face WALL; Side, —, Side, —; Recov M face LOD in BANJO, —, Fwd, —;**  
 13-16 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, Close; Walk, —, 2, —;**

### INTERLUDE

- 1-4 Repeat action meas 2-5 INTRO;

### PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Fwd, —; Fwd, —, Fwd to BANJO, —; (Fishtail) XIB, Side, Fwd, Lock;**  
 5-8 **Fwd, Close, Bk, Close; Fwd, —, Face WALL in CLOSED, —; Side, Close, Side, —; Thru, —, Fan, —;**  
 9-12 **Side, —, Behind, —; Side, Close, L Turn M face COH, —; Side, —, Behind, —; Side, Close, R Turn M face WALL, —;**  
 13-16 **Fwd, —, Side, —; XIB, —, Thru, —; Side, Close, Side, Close end SEMI-CLOSED; Fwd, —, Pickup to CLOSED, —;**

- SEQUENCE: A — A — Interlude — B — B — A plus Ending.  
 Ending:  
 1-2 **(Twirl) Side, —, Behind, —; Apart, —, Point, —.**

## MAGDALENE — Mustang 178

**Choreographers:** Ward and Joyce Foster  
**Comment:** Busy routine. Music has Latin flavor. One side of record has cues.

### INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face LOD, —, Touch, —;**  
 5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, —; Recov to CLOSED, —, —;**

### PART A

- 1-4 **Run, 2, 3, —; 4, 5, 6, —; L Turn, Side, Close, —; L Turn, Side, Close face WALL, —;**  
 5-8 **Fwd, —, Side, —; Recov to SEMI-CLOSED face LOD, —, Thru to CLOSED M face WALL, —; Side, Close, Side, Behind; Side, Front, Pivot, 2 M face LOD;**  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A:

### PART B

- 1-4 **Side, Close, Cross SIDECAR, —; Side, Close, Cross BANJO/Check, —; Cross, Side, Fwd, Lock; Fwd, —, Check, —;**  
 5-8 **Cross, Side, Fwd, Lock; CLOSED Fwd, —, Manuv M face RLOD, —; Pivot, 2, 3, 4 M face LOD; Dip Bk, —, Recov, —;**  
 9-12 Repeat action meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B:

### PART C

- 1-4 **OPEN facing LOD Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, Bk, —; Side, Close, Fwd, —;**  
 5-8 **Circle Away, 2, 3, —; Circle Together, 2, 3 to BANJO, —; Wheel, 2, 3, —; 4, 5, 6 to BUTTERFLY M face WALL, —;**  
 9-12 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side to CLOSED, —; Side, Close, Fwd, —; Side, Close, Bk, —;**  
 13-16 **Bk, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step;**  
 SEQUENCE: A — B — meas 1-8 Part A — C — meas 1-8 Part A Plus Tag.  
 Tag:  
 1-4 **SEMI-CLOSED Run, 2, 3, —; 4, 5, 6, —; Circle Around, 2, 3, 4; 5, Stamp, Stamp, Stamp.**

## MICKEY — Grenn 14268

**Choreographers:** Ken and Violet Zufelt  
**Comment:** Ambitious two-step with big band music.

### INTRODUCTION

- 1-4 **LOOSE-CLOSED M face WALL Wait; Wait; Side, Behind, Side, Front; Side, Turn/ Pickup to CLOSED M face LOD, Fwd, 2;**

### PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Fwd, Close; Fwd, —, R Pivot end M face RLOD, —;**  
 5-8 **Bk Two-Step; Bk Two-Step; Bk, Close, Bk, Close; Bk/R Pivot M face LOD, —, Fwd/Turn M face WALL, —;**  
 9-12 **Side, Behind, Side, Front; Pivot R Face, 2, 3, 4 end M face WALL; Side, Behind, Side, Front; Pivot, 2, M face LOD, (Trans to SKATERS) Fwd, Touch;**  
 13-16 **Curve R, 2, 3/4, 5/Check face WALL & RLOD; Bk, Bk/L Turn, Curve L, 2 face LOD; (Trans end BANJO) Fwd 2, Fwd, Cross/Check; XIB, Side, Fwd, Lock;**

### PART B

- 1-4 **Side, Close to SIDECAR M face LOD & WALL, Diagonal Out/2, 3; Side, Close to BANJO M face LOD & COH, Diagonal In/2, 3; Fwd, Close, Bk Two-Step; Bk, Close, Fwd Two-Step M face WALL;**  
 5-8 **(Twirl) Side, XIB, Side Two-Step; (Rev Twirl) Side, XIB, Side Two-Step end in**



**BANJO; Full R Face Wheel, 2, 3/4, 5; 3/4 R Face Wheel, 2, 3/4, 5 end M face LOD in CLOSED;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B

SEQUENCE: A — B — A plus Ending.

Ending:

- 1-4 Fwd, Fwd/R Turn, Side/R Turn M face RLOD in SIDECAR, Bk; Bk, Bk/L Turn, Side/L Turn face LOD in BANJO, Fwd/R Turn M face WALL in CLOSED; Side, Close Side, Close; Side, Close, Side, Lunge.

#### MILLIE PEABODY — Grenn 14254

**Choreographers:** Irv and Betty Easterday

**Comment:** An active routine. Good peppy music.

##### INTRODUCTION

- 1-4 BUTTERFLY BANJO Wait; Wait; Kick, —, Kick, —; Kick, —, Close to BANJO M facing DIAGONAL LOD & WALL;

##### PART A

- 1-4 Fwd, —, R Turn, —; Side, —, Bk M face RLOD in CLOSED, —; R Turn, —, Side to SIDECAR M face LOD, —; Fwd, —, Fwd to CLOSED, —;  
5-8 Fwd, —, R Turn, —; Side, —, R Turn M face LOD in SIDECAR, —; (R Twirl) Fwd, —, Fwd, —; (R twirl end LEFT-OPEN facing LOD) Fwd, —, Fwd, —;  
9-12 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Side/Flick end in CLOSED M face LOD & WALL, —;

- 13-16 Pivot, —, 2/Flick, —; 3, —, 4 M face LOD, —; Fwd, —, Manuv M face RLOD, —; Bk, —, Bk to SEMI-CLOSED, —;

- 17-18 (Fallaway grapevine with run) XIB, Side, XIF, Side; XIB, Side, XIF, Run end CLOSED M face LOD;

##### PART B

- 1-4 Fwd, —, Fwd to BANJO M facing LOD, —; Fwd, Lock, Fwd, —; Fwd, —, Run, 2 end in CLOSED; Fwd, —, R Turn, —;  
5-8 Side, —, R Turn M face LOD in SIDECAR, —; Fwd, —, Fwd to CLOSED, —; Walk Fwd, —, 2, —; 3, —, 4, —;  
9-12 Fwd, Side, Close/Flick to BANJO, —; Fwd, Side, Close/Flick to SIDECAR, —; Fwd, Side, Close/Flick to BANJO, —; Fwd, Side, Close to CLOSED, —;  
13-16 Fwd, —, Side, —; Thru, —, Point, —; 2, —, Side, —; Thru, —, Pivot, —;  
17-18 2, —, Fwd, —; (Twirl) Walk Fwd, —, 2 end CLOSED M facing LOD, —;

SEQUENCE: Dance goes thru twice ending in HALF-OPEN second time thru for Ending.

Ending:

- 1-4 (L face Roll end in LEFT HALF-OPEN facing LOD) Rock Side, Recov, Close, —; (R face Roll end facing COH) Rock Side, Recov, Close to face WALL in CLOSED; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;  
5-8 Walk Fwd to OPEN, —, 2, —; Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Walk Fwd, —, 2 end in BANJO M face WALL, —;  
9-12 Banjo Wheel, 2, 3, 4; 5, 6, 7, 8; 9, 10, 11, 12; 13, 14, 15, 16 end in CLOSED M face WALL;  
13-14 Scoot Apart, 2, 3, 4; Chug in Place, — Apart/Point, —.



#### MISSISSIPPI MUD — Hi-Hat 966

**Choreographers:** Hank and Mary Dahl

**Comment:** The two-step is not difficult and the music makes you think of New Orleans.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

##### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M facing WALL; Side, Close Side, Close; Side, —, Thru, —;  
5-8 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Thru, —; Side, Close, Thru, —;

- 9-10 Side, —, Stamp, —; Side, —, Stamp end SEMI-CLOSED facing LOD, —;

11-14 Repeat action meas 1-4 Part A:

15-18 Repeat action meas 5-8 Part A:

- 19-22 Side, —, Stamp, —; Side, —, Stamp, —; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch end BUTTERFLY;

##### PART B

- 1-4 Side, Behind, Side, Thru; Side, Draw, Close, —; Side, Behind Side, Thru; Side, Draw, Close, —;

- 5-8 Apart, Close, Together, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end BUTTERFLY M facing WALL;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: A — B — A and ACK.

#### MISS Q — Hi-Hat 963

**Choreographers:** Joe and Opal Cohen

**Comment:** Interesting two-step rhythm to pleasant music.

##### INTRODUCTION

- 1-4 CLOSED M face DIAGONAL WALL & LOD Wait; Wait; Fwd, —, Point Fwd, —; Bk, —, Side, Close face LOD;

##### PART A

- 1-4 Fwd, —, 1/4 L Turn face WALL, —; Side, Close, Side, —; 1/2 L Turn face COH, —, Side, Close; 1/2 L Turn face WALL, —, Side, Close;

- 5-8 Bk CONTRA BANJO M face LOD, —, Run, 2; Fwd, Lock, Fwd, —; Manuv M face RLOD, —, Side, Close; Bk Pivot face LOD, —, Fwd, —;

- 9-12 Fwd, —, Check BANJO, —; Fishtail; 1/4 L Turn face COH, —, Side, Close; Side, —, Bk, Lock face RLOD & COH;

- 13-16 Bk, Lock, 1/4 L Turn M face WALL, —; Side, Close, Point facing LOD in SEMI-CLOSED, —; Fwd, Close, Fwd, —; Pickup to CLOSED, —, Side, Close;

##### PART B

- 1-4 Fwd, —, 2, —; 1/4 L Turn face COH, Side, Bk; 1/4 L Turn face RLOD, —, Bk, Bk; Bk R Turn to face LOD, —, Side/Draw, —;

- 5-8 Fwd, —, Manuv CLOSED M face RLOD, —; Side, Close, Spin Turn M face WALL, —; Fwd, —, Recov, —; Bk, —, Side, Close in SEMI-CLOSED;

- 9-12 Stork, —, Point, —; Behind, Side, Thru face RLOD, —; Stork, —, Point, —; Behind, Side, Thru to CLOSED M face WALL, —;

- 13-16 Side, Close, Side BANJO, —; Manuv face RLOD in CLOSED, —, Side, Close; L Impetus Turn, —, 2 face LOD in SEMI-CLOSED, Fwd; Pickup to CLOSED, —, Side, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Fwd, —, 1/4 R Turn face WALL, —; Side, Close, Side, —; Bk, —, Side, Close; Side Sway, —, Side Sway, —.

#### MR. SATURDAY NIGHT — Belco 283

**Choreographers:** Bill and Virginia Tracy

**Comment:** Fun and easy to execute. Very danceable music. One band has cues.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

##### PART A

- 1-4 Side, XIB, Fwd, to OPEN, —; Fwd Two-Step to BUTTERFLY Side, XIB, Fwd to OPEN, —; Fwd Two-Step;

- 5-8 Circle Away Two-Step; Together Two-Step; Side, XIB, Side, XIF; Side, Draw, Close, —;

##### PART B

- 1-4 Side, Touch, Side, Touch; Away, Touch, Face, Touch; Change Sides Two-Step; Around to Face Two-Step;

5-8 Repeat meas 1-4 Part B except to start twd RLOD:

##### PART C

- 1-4 Side, Close, Side, Close; Side, —, Thru, —; Side, Close, Side, Close; Side, —, Thru to OPEN face LOD, —;

- 5-8 Apart, Close, Fwd, Lock; Walk, —, 2, —; Apart, Close, Fwd, Lock; Walk, —, 1/4 L Turn face WALL in BUTTERFLY, —;

SEQUENCE: A — A — B — C — A — A — B — C Step Apart ACK.

#### MOLLY'S FOLLY — Belco 283

**Choreographers:** Art and Daisy Daniels

**Comment:** Routine is simple. Music is adequate. One band has cues.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

##### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov to CLOSED, —;

- 5-8 Side, Close, XIF, —; Side, Close, XIF, —; Turn Two-Step; Turn Two-Step end OPEN facing LOD:

- 9-12 Apart, Close, Apart, Close; Fwd, —, Touch, —; Together, Close, Together, Close; Turn face partner & WALL in BUTTERFLY, —, Touch, —;

- 13-16 Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, Close, —; Side, Draw, Close to OPEN face LOD, —;

##### PART B

- 1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step end BUTTERFLY M face WALL;

- 5-8 Swd Two-Step; Swd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front end CLOSED, —;

- 9-12 Side, Close, Fwd, —; Side, Close, Bk, —; Dip Bk, —, Recov to SEMI-CLOSED face LOD, —; Walk, —, 2 end CLOSED M face WALL, —;

- 13-16 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end LOOSE-CLOSED M face WALL Side, XIB, Side, XIF; Apart, —, Point, —.

#### MOONLIGHT TANGO — Hi-Hat 966

**Choreographers:** Ed and Betty Navage

**Comment:** This tango routine is not difficult. The music is adequate.

##### INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Point Side, —, Draw, —; Corte, —, Recov, —; Fwd, Side, Draw, —;

# PART A

- 1-4 Fwd, —, 2, —; (Whisk) Fwd, Side, XIB, — end SEMI-CLOSED; (Turn, 2, 3 to SIDE-CAR, —;) Fwd, —, Draw, —; Cross, Side, Draw to SEMI-CLOSED, —;  
5-8 Fwd, —, 2, —; (Whip to LEFT-OPEN) Fwd, Side, Draw, —; Fwd, Face Pointing LOD, Pickup to CLOSED M face LOD, —; Fwd, Side, Draw, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

# PART B

- 1-4 Fwd, —, 2, —; Fwd, Side, Draw, —; Fwd, —, 2, —; Point Swd, Close, Point Swd, Close;  
5-8 (Point, —, Thru, Flare;) Point, —, —, —; (Thru, Flare, Thru, Flare;) Hold, —, —, —; (R Spiral Twirl, 2, Step, Touch;) Draw Hold, —, —, —; Fwd, Side, Draw, —;  
9-12 SEMI-CLOSED Fwd, —, Manuv to face RLOD in CLOSED, —; Pivot, 2, Point M face LOD, —; Draw, —, Touch, —; Fwd, Side, Draw, —;

SEQUENCE: A — B — A — B — First 8 meas of Part A plus Ending.

Ending:

- 1-4 Fwd, —, 2, —; (Whisk) Fwd, Side, XIB, —; Unwind, 2, 3, 4 M face WALL; Point, —, —, —.

# MY HEART — TNT 145

**Choreographers:** Dave and Shirley Fleck  
**Comment:** An easy waltz routine with light and airy music. Cues on one side of record.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

# PART A

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close;  
5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Fwd, Side, Close; Bk, Side, Close;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

# PART B

- 1-4 Waltz Away, 2, 3; Change Sides, 2, 3 end OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn M face COH, Close;  
5-8 Dip Bk, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn end M facing COH;  
9-12 Traveling RLOD repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B except to end M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Repeat action meas 1-4 Part A;  
5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Draw, Close; Apart, Point, —.

# NEVER SHOULD HAVE TOLD YOU —

Grenn 14265

**Choreographers:** Bud and Shirley Parrott  
**Comment:** This two-step is not difficult. The music is good with big band sound. There is enclosed with the record a sheet of written cues which can be used for a basic round dance class.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

# PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL; Side, Behind, Side, Front end CLOSED; Pivot, —, 2, —;  
5-8 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind end facing LOD in SEMI-CLOSED, —; Walk, —, 2, —;  
9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

# PART B

- 17-20 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, Close; Walk, —, 2 end CLOSED M facing WALL, —;  
21-24 Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Front; Walk LOD, —, 2 pickup to CLOSED, —;

# PART C

- 25-28 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;  
29-32 Fwd, Lock, Fwd, Lock; Walk, —, 2, —; Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1 Step Apart, —, —, —.

# NICKELODIAN — Belco 275

**Choreographers:** Richard and Jo Anne Lawson  
**Comment:** A busy two-step and peppy music. There are cues on one band of the record.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

# PART A

- 1-4 Fwd, —, Point, —; Bk Two-Step; Bk, —, Point, —; Fwd Two-Step to BANJO;  
5-8 Fwd, Lock, Fwd, Lock; Walk, —, Face to CLOSED, —; Turn Two-Step; Turn Two-Step M face LOD;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL;

# PART B

- 1-4 Side, Draw, —, Close; Face to Face Two-Step; Side, Draw, —, Close; Bk to Bk Two-Step;  
5-8 Side, Close, Side, Close; Side, —, Step Thru to OPEN face LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

# PART C

- 1-4 Fwd, —, Point, —; Bk Two-Step; Bk, —, Point, —; Fwd Two-Step to BUTTERFLY;  
5-8 BUTTERFLY TILT Fwd, Lock, Fwd, Lock; Walk, —, 2 end CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step;

# INTERLUDE

- 1-4 Apart, —, Point, —; Together, —, Touch, —; (Twirl) Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — B — C — Interlude — A — B — C plus Ending.

Ending:

- 1-4 Step Apart, —, Point, —; Together, —, Touch, —; (Twirl) Walk, —, 2, —; Apart, —, Point, —.

# NOBODY CARES — Hi-Hat 974

**Choreographers:** Al and Carmen Coutu  
**Comment:** Not a difficult routine with good razz ma tazz music. Tune is "I Ain't Got Nobody."

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

# PART A

- 1-4 Fwd, 2, L Turn, —; Side, —, L Turn M face WALL, —; Side, Close, Side, Close; Rock Side, Recov, Side, —;  
5-8 Side, —, Thru, —; Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2 end CLOSED, —;

# PART B

- 1-4 Fwd, —, 2, —; Fwd, 2, L Turn, —; L Turn to SEMI-CLOSED, —, Fwd, —; Thru-

Step, Cross, Side end CLOSED M face WALL, —;

- 5-8 XIB, —, Side, —; Thru/Step, XIF, Side, —; XIB, —, Side to SEMI-CLOSED, —; Fwd, 2, 3 Pickup to CLOSED M face LOD, —;

# PART C

- 1-4 Fwd, 2, L Turn M face COH, —; Side, L Turn to BANJO M face RLOD, Bk, —; Twisty Vine, 2, 3, 4; XIB, Side, Fwd to CLOSED M face LOD, —;

- 5-8 Fwd, 2, R Turn, —; Side, Close M face RLOD in SIDECAR, Bk, —; Twisty Vine, 2, 3, 4; XIB, L Turn M face LOD in CLOSED, Fwd, —;

SEQUENCE: A — A — B — C — A — A — B — C plus Ending:

- 1-4 CLOSED M face WALL Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; Side, —, Side/Close, —.

# OH LONESOME ME — Chinook 1002

**Choreographers:** Bud and Shirley Parrott  
**Comment:** Nothing difficult in this two-step and the music is adequate.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

# PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, —, Bk, —;  
5-8 Bk, Close, Fwd, —; Fwd, —, Fwd, —; Cut, —, Bk —; Rock Bk, —, Recov, —;  
9-12 Vine Apart, —, 2, —; 3, —, Swing, —; Together, —, 2, —; 1/4 L Turn M face WALL in BUTTERFLY, —, Touch, —;  
13-16 Sway L, —, Sway R, —; Step Side, —, Thru to OPEN facing LOD, —; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —; 3, —, 4, —;

# PART B

- 1-4 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;  
5-8 Side, Close, Fwd, —; Side, —, Thru, —; Side, —, Behind, —; Side, —, Front, —;  
9-12 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;  
13-16 Side, Close, Bk, —; Side, —, Thru to OPEN facing LOD, —; Walk, —, 2, —; (Twirl) Walk, —, 2 end SEMI-CLOSED, —;

SEQUENCE: A — A — B — A — B — A plus Ending. (3rd and 4th time end Part A in BUTTERFLY M facing WALL).

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

# ONE HAS MY NAME — Belco 279

**Choreographers:** C.O. and Chris Guest  
**Comment:** Enjoyable dance routine to nice music. There is one band with cues.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

# PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;

- 5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face WALL;

- 9-12 Side, Close, Fwd end LEFT-OPEN facing RLOD, —; Stroll, —, 2 end CLOSED M face WALL, —; Side, Close, Bk end OPEN face LOD Stroll, —, 2 end BUTTERFLY, —;

- 13-16 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Strut, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;

# PART B

- 1-4 Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL, —; Side, —, Behind, —; Side, —, Thru to SEMI-CLOSED, —;  
 5-8 Repeat action meas 1-4 Part B except to end in CLOSED;  
 9-12 Side, Close, Thru to LEFT-OPEN face RLOD, —; Stroll, —, 2 to CLOSED, —; Side, Close, Thru to OPEN face LOD, —; Stroll, —, 2 end CLOSED, —;  
 13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED face LOD; Fwd, Close, Bk, Close; Walk, —, 2, —;  
 SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:  
 1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.

## ORCHIDS '79 — Hi-Hat 968

Choreographer: Ben Highburger  
 Comment: Modified version of Ben's routine of 1969. The tango music is familiar.

### INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Touch, Together to CLOSED, Touch; Corte, —, Recov to SEMI-CLOSED, —;

### PART A

- 1-4 Fwd, —, Manuv to CLOSED, —; Pivot, 2 to SEMI-CLOSED, Fwd, —; Fwd to CLOSED, —, Run, 2; Fwd, Side, Draw, —;  
 5-8 (Side, Thru to BANJO) Side, —, Thru, —; Rock Fwd, Recov, Bk, —; Recov, —, L Turn M face WALL in CLOSED, —; Fwd, Side, Draw, —;  
 9-12 Repeat action meas 1-4;  
 13-16 Fwd, —, 2 BANJO, —; Fwd, Recov, Bk to SEMI-CLOSED, —; Recov to CLOSED, —, Run, 2; Fwd, Side, Draw, —;

### PART B

- 17-20 Fwd, —, Fwd, Side; (XIB, Flare, Bk, Side to BANJO face RLOD) XIB, —, —; —, Flare, Thru, Side end CLOSED; XIB, Flare, Back, Side;  
 21-24 Cross, —, Side, Cross; Rk Side, Recov, Fwd to BANJO M face DIAG LOD & COH, —; Rk Fwd, Recov to SEMI-CLOSED, Bk, Flick; Rock Fwd, Recov, Fwd to CLOSED M facing LOD, —;  
 25-28 Fwd, —, 2, —; Fwd, Side, Fwd end BANJO M facing LOD, —; Fwd, —, Run, 2 end CLOSED; Fwd, Side, Draw, —;  
 29-32 Fwd, —, 2 BANJO, —; Rk Fwd, Recov, Bk to SEMI-CLOSED, —; Recov to CLOSED, —, Rk Fwd, Recov; Corte, —, Recov, —;  
 SEQUENCE: Dance goes thru twice. Second time thru hold Corte until music ends.

## OUR DREAM — Grenn 14254

Choreographers: Andy and Ann Handy  
 Comment: An interesting waltz to big band sound music.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to OPEN, Touch, —;  
 DANCE  
 1-4 Waltz Away, 2, 3; Turn In, 2, 3 end facing RLOD in LEFT-OPEN; Bwd Waltz, 2, 3; Bk, 1/4 L Turn M face WALL in CLOSED, Close;  
 5-8 Dip Bk, —, —; Rec/Float Apart, 2, 3; Twinkle, 2, 3; Thru, Face, Close;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8 except to end in CLOSED M face WALL;  
 17-20 (Whisk) Fwd, Side, Hook end SEMI-CLOSED facing LOD; (Wing) Fwd, Draw, Touch end SIDECAR M facing LOD & COH; (Telemark) Fwd, L Turn, Fwd end in SEMI-CLOSED facing LOD

& WALL; Manuv, Side, Close end BANJO M face RLOD;

- 21-24 Bk Turning R, Close, Fwd facing LOD in SEMI-CLOSED; (In & Out Runs) Fwd, Side, Bk; Bk/Turn, Side, Fwd; Manuv, Side, Close end M facing RLOD in CLOSED;

- 25-28 1/2 R Pivot face LOD, Fwd, Recov; Bk, Side, Close; Fwd, Side, Recov end BANJO M face COH & LOD; Twinkle, 2, 3 end SIDECAR M face LOD & WALL;

- 29-32 Check, Recov, Side to BANJO; Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end OPEN facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:  
 1-2 BUTTERFLY M face WALL Side, Behind, Side; (Wrap, 2, 3;) Side twd RLOD, Behind, Side.

## PALI BREEZES — Belco 274

Choreographers: Ed and Mary Susans  
 Comment: A nice easy waltz with adequate music. Has one band of cues.

### INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing WALL, Touch, —;

### PART A

- 1-4 Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Turn SIDECAR M face RLOD, —, —;  
 5-8 Twinkle to BANJO, 2, 3; Twinkle Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A;

### PART B

- 1-4 Balance Fwd, —, —; Balance Bk, —, —; (Twirl) Side, Behind, Side end BUTTERFLY; Thru, Side, Close;  
 5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD;  
 9-12 Fwd Waltz, 2, 3; Fwd, Touch, —; Fwd Waltz; Fwd, Touch, — end OPEN;  
 13-16 Balance Apart, 2, 3; Pickup to CLOSED, 2, 3; (L) Waltz Turn; (L) Waltz Turn M face WALL;

SEQUENCE: A — B — A — B. Last time thru do a Dip/Twist as music fades.

## PALM SPRINGS TWO-STEP — Cem 37028

Choreographers: Koit and Helen Tullus  
 Comment: Busy two-step and nice peppy music.

### INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

### PART A

- 1-4 Fwd Two-Step Fwd Two-Step; Side, Close, Cross, —; Side, Close, Thru to SEMI-CLOSED, —;  
 5-8 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end CLOSED M face WALL;  
 9-12 Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —;  
 13-16 Side, Behind, Side, Thru; Pivot, —, 2, —; Side, —, Close, —; Side, —, Close, —;

### PART B

- 1-4 Side, Close, Fwd, — Rock Fwd, —, Recov, —; Side, Close, Bk, — Rock Bk, —, Recov to OPEN facing LOD, —;  
 5-8 Fwd Two-Step; Fwd Two-Step flaring and end facing RLOD in LEFT-OPEN;

Fwd Two-Step; Side, Close, Thru end in SEMI-CLOSED facing LOD, —;

- 9-12 Fwd, Close, Bk, —; Bk, Close, Fwd end BANJO M face LOD, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end CLOSED, —;  
 13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED; (Twirl) Walk, —, 2, —; 3, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

- ENDING:  
 1-4 M face WALL Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Apart, —, Point, —.

## PEACHIE KEEN — Hi-Hat 970

Choreographers: Joe and Opal Cohen  
 Comment: Interesting two-step which is enjoyable to dance. Music has the big band sound.

### INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, Touch; (L Spin) Side, Close, Side, Touch;

### PART A

- 1-4 Run Fwd, 2, 3, —; Fwd, 2, 3, —; Side, Close, Fwd, —; Side, Close, Fwd, —;  
 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd, —; CONTRA BANJO Fwd, Lock, Fwd, —; CONTRA SIDECAR Fwd, Lock, Fwd end CLOSED, —;

9-12 Repeat action meas 1-4 Part A;  
 13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL;

### PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front; Side, Behind, Side, Front;  
 5-8 Side, Close, Bk, —; Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Thru to OPEN, —;

### PART C

- 1-4 Vine Apart, 2, 3 Brush; (L Roll) Side, Behind, Side, Touch end TAMARA; Change Sides, 2, 3, —; On Around, 2, 3 end BUTTERFLY M face COH, —;  
 5-8 Vine RLOD, 2, 3, —; (Wrap) Side, Behind, Side, —; (Unwrap) In Place, 2, 3, —; Change Sides, 2, 3 end CLOSED M face LOD, —;

### INTERLUDE

- 1-2 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Thru, —;  
 SEQUENCE: Dance, Interlude, Dance except change last measure to Change Sides, Apart, Point, Ack.

## PEPPERMINT — Hi-Hat 974

Choreographers: Hi and Cookie Gibson  
 Comment: A fun dance to do with a disco feeling. Good peppy music.

### INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Rock Bk, Recov, Close, —; Rock Bk, Recov, Close, —;

### PART A

- 1-4 Point Swd, Close, Point, Apart; Bk, 2, Point, Close; Point Swd, Together, 2, 3 BUTTERFLY BANJO; Wheel 1/2, 2, 3, 4 M face COH;  
 5-8 With M facing COH repeat meas 1-4 Part A end M facing WALL;  
 9-12 Apart, Close, Together, Kick BANJO; Apart, Close, Together, Kick SIDECAR; Side, Close, Thru to LEFT-OPEN, Swing; Behind, Side, Thru BUTTERFLY M face WALL, —;  
 13-16 Vine, 2, 3, 4, 5, 6, 7, 8; Side, Touch, Point, Touch; Side, Touch, Point, Touch;

### PART B

- 1-4 Vine, 2, 3, Touch; Wrap, 2, 3, Touch face LOD; Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch BUTTERFLY M facing COH;  
 5-8 With M facing COH repeat action meas



1-4 Part B end M facing WALL & LOD in BUTTERFLY:  
 9-12 Fwd, Lock, Fwd, Lock; Walk, —, 2, —;  
 Fwd, Lock, Fwd, Lock; Walk, —, 2, —;  
 SEQUENCE: A — B — A — B — A plus Ending.  
 Ending:  
 1-4 Vine, 2, 3, 4; 5, 6, 7, 8; (Twirl ending in TAMARA) Fwd, —, 2, —.

#### PIAZZ — Hi-Hat 971

Choreographers: Stan and Ethel Bieda

Comment: Fun to do routine and the music makes one want to dance.

##### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Side, Touch, Side, Touch; Side, Touch, Side, Touch;

##### PART A

1-4 Side, Close, Side, Swing IB; Side, Close, Side, Swing IB; Point, Knee, Point, Knee; Side, Behind, Side, Behind;

5-8 Side, Close, Turn face LOD in OPEN, Swing; Bk, Close, Fwd, —; Circle Away Two-Step; On Around Two-Step end BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4 Part A;

13-16 Side, Close, Turn face LOD in OPEN, Swing; Bk, Close, Fwd, —; Step, Kick, Wiggle, Wiggle;

##### PART B

1-4 Fwd Two-Step; Fwd Two-Step; Away, Touch, Together, Touch; Away, Touch, Together, Touch end BUTTERFLY M face WALL;

5-8 Side, Close, Side, Touch; (Rev Twirl) Side, Close, Side, Touch; Lunge twd LOD, —, Swivel face RLOD, —; Swivel face partner & WALL, Close, Wiggle, Wiggle;

SEQUENCE: A — B — A — B plus 1st 8 meas of Part A and Ending.

Ending:

1-4 Side, Close, Side, Swing IB; Side, Close, Side, Swing IB; Side, Close, Side, Close; Side, Close, Lunge twd LOD, —.

#### POCO CHA — Grenn 14265

Choreographers: Irv and Betty Easterday

Comment: This cha cha will take some work and practice. Music has big band sound.

##### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Knee, Side, Wiggle/Wiggle, Wiggle; Recov, XIB, Unwind/2, Flick to LEFT-OPEN facing RLOD;

##### PART A

1-4 Rock Fwd, Recov, Side/Close, Side; (Whip) Fwd, Fwd, Fwd/Fwd, Fwd; 1/4 L Turn to BUTTERFLY, Knee, Side/Close, 1/2 R Turn to Bk to Bk M facing WALL; Side, Close, Side, Close;

5-8 1/4 L Turn, Side turning L to BUTTERFLY M face COH, Apt/Recov, Side; Kick, 1/2 R Turn, Fwd/Lock, Fwd; Kick, 1/2 L Turn, Fwd/Lock, Fwd; 1/2 L Spot Turn, Recov M face COH in BUTTERFLY, Side/Close, Side;

##### PART B

1-4 XIF/Recov, Side, XIF/Recov Side; XIF/Recov, Side, XIF/Recov, Side; Rock Apt, Recov, Fwd/Cha, Cha end LEFT-OPEN facing RLOD; (Fwd, 2, Fwd/Cha, Cha end in WRAP facing LOD) Rock Side, Recov face LOD, Wrap/Cha, Cha;

5-8 R Wheel Bk, 2, Bk/Bk, Bk facing RLOD; Unwrap, 2, Turn/2, 3 M face LOD in BUTTERFLY; Fwd, Recov, Side/Close, Side; Bk Turn, Recov, Fwd/Close, Fwd end LEFT-OPEN M face WALL;

#### INTERLUDE

2nd & 4th time thru Part A eliminate Spot Turn. Instead XIF, Pivot, 2, 3 end Bk to Bk M face WALL;

1-4 Bump, Fwd/2, 3, Fwd/2; 3, Fwd/2, 3, Touch; 1/4 L Turn Bk to Bk M face RLOD, Touch, 1/4 R Turn face partner and COH, Close; 1/4 R Turn Bk to Bk M face LOD, Touch, 1/4 L Turn face partner and COH, Close;

5-8 Rk Fwd, Recov Turning L, 2/3, 4; Rk Fwd, Recov Turning R, 2/3 4; (Do sa do) Fwd, Fwd, Side/Close, Side; Bk, Bk, Side/Close, Side M facing COH;

##### PART C

1-4 Rk Side, Recov Turning 1/2 R face LOD, Fwd/Fwd, Fwd; (Fwd, 2 Turning R XIF of M end outside) Fwd, Fwd, Fwd/Fwd, Fwd; Fwd, 2 Turning R face XIF of W end outside, Fwd/Fwd, Fwd; (Fwd, 2 turning R face XIF of M end outside in OPEN facing LOD) Fwd, Fwd, Fwd/Fwd, Fwd;

5-8 Rk, Rk, Recov, Side/Behind, Recov/ Side; Behind/Recov, Side/Lift, Bk/ Lock, Bk; Rock Bk, Recov, Fwd/Lock, Fwd; Rock Bk, Recov turning 1/4 L to face COH, Close;

SEQUENCE: A — B — A — Interlude — C — C end LEFT-OPEN facing RLOD — A — B — A plus Ending.

Ending:

1-4 Repeat meas 1-3 Interlude then turn Bk to Bk M facing LOD, Step Side, Touch, Step Apart Quickly.



#### POLKA DOTS AND MOONBEAMS — TNT 141

Choreographers: George and Joyce Kemmerer

Comment: Slow fox trot to very good music. One side has cues.

##### INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side, Close, XIF/Check, —; Recov Bk, Side, Fwd, —;

##### PART A

1-4 Behind, Side, Fwd, —; Manuv, —, 2, 3; Spin Turn; Back, —, Side, Close;

5-8 L Turn; L Turn M face WALL; Side, Behind, Side, Front to SEMI-CLOSED face LOD; Fwd, —, Pickup to MOD BANJO, —;

##### PART B

1-4 Telemark; Curve; Open Impetus; Manuv M face RLOD in CLOSED;

5-8 R Turn, —, Side, Close; R Turn, —, Side, Close M face WALL; Vine, 2, 3, 4; Walk Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —;

##### PART C

1-4 Retain both handholds thru meas 6 and retain M's L and W's R throughout Part C Balance L, 2/3, Balance R, 2/3; Rock Apart, Recov, In Place, 2/3; In Place, 2/3, Rock Apart, Recov; Side, Close/ Side, Bk, Close/In Place;

5-8 Rock Apart, Recov, In Place, 2/3; 1/8 L Turn, 2/3, Rock Apart, Recov; (Wrap) In Place, 2/3, Rock Bk, Recov to SEMI-CLOSED; Pickup, 2/3 to CLOSED M facing LOD, Fwd, Fwd;

SEQUENCE: A — B — C — B — C — A plus Ending.

Ending:

1-4 Side, Close, XIF/Check, —; Recov, Side, Fwd to BANJO, —; Rev Fallaway to HALF-OPEN facing RLOD; Bk, —, —, —.

#### RAMONA — Grenn 14269

Choreographer: Al Rowland

Comment: An easy waltz and good big band sounding music.

##### INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point; Together to BUTTERFLY M face WALL, —, Touch;

##### DANCE

1-4 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Draw, Close; Side, Draw, Close;

5-8 L Turn, Side, Close Bk to Bk; R Turn, Side, Close Face to Face; Solo Roll L Face, 2, 3; 4, 5, 6;

9-12 Waltz Away, 2, 3; Waltz Together, 2, 3 to CLOSED; Dip Bk, —, —; Manuv, Side, Close M face RLOD;

13-16 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1 Apart, —, Point.

#### READY FOR SUNSHINE — CEM 37026

Choreographers: Roy and Jean Green

Comment: Busy but not difficult two-step. Peppy music.

##### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

##### PART A

1-4 Walk, —, 2, —; Side, Close, Cross end SIDECAR, —; Walk, —, 2, —; Side, Close, Cross end BANJO, —;

5-8 Twisty Vine, —, 2, —; 3, —, 4, —; Fwd, —, Fwd/Check, —; XIB, —, Side, —;

9-12 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face WALL, —;

13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front end BUTTERFLY, —;

##### PART B

1-4 Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;

5-8 CLOSED Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Bk, —; Walk, —, 2, —;

9-12 Side, —, Behind, —; Side, —, Front, —; Side, Close, Side, —; Side, Close, Cross end SEMI-CLOSED face LOD, —;

13-16 Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

SEQUENCE: A — B — A — B — A thru meas 14 plus Ending.

Ending:

1-2 CLOSED M face WALL Side, Close, Side, Close; Push/Point REV SEMI-CLOSED.

#### RHYTHM ROUNDS THEME — Grenn 14272

Choreographers: Harry and Clara Thorn

Comment: This routine is not difficult and the music has lots of rhythm in the big band sound.

##### INTRODUCTION

1-4 CLOSED M face WALL Wait; Wait; Dip, —, Recov, —; Side, —, Close, —;

##### PART A

1-4 Side, —, XIB, —; Side, Close, 1/2 L Turn M face COH, —; Side, —, XIB, —; Side, Close, 1/2 R Turn M face WALL, —;

5-8 BANJO Fwd, Lock, Fwd, —; Manuv M face RLOD in CLOSED, —, Side, Close; R Pivot, —, 2 M face LOD, —; Fwd, —, 1/4 Turn M face WALL, —;

9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A:  
**PART B**  
 1-4 Side, Close, Cross, —; Fwd, —, 2, —;  
 Side, Close, Cross, —; Fwd, —, 2, —;  
 5-8 BUTTERFLY Rock Side, —, Recov, —;  
 XIF, Side, XIF, —; Rock Side, —, Recov,  
 —; XIF, Side, XIF, —;  
**PART C**  
 1-4 BANJO M face LOD Fwd, —, Fwd/  
 Check, —; XIB, —, Side, —; Fwd, Lock,  
 Fwd, —; Fwd, Lock, Fwd, —;  
 5-8 CLOSED M face WALL Side, —, XIB, —;  
 Side, —, XIF, —; R Pivot, —, 2 M face  
 LOD, —; (Twirl) Fwd, —, 1/4 R Turn M  
 face WALL, —;  
 SEQUENCE: Dance goes thru twice except last  
 time thru omit meas 8 Part C and Step Apart  
 and Point.

### ROCKIN' BLUES — Belco 277

**Choreographers:** Norman and Helen Teague  
**Comment:** An average two-step with adequate  
 music. One band cued by Norman Teague.

#### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait;  
 Side, Close, Side, —; Behind, Side, Thru  
 to SEMI-CLOSED facing LOD, —;

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd,  
 Close, Bk, —; Bk, Close, Fwd end  
 BANJO M face LOD, —;  
 5-8 Scoot, 2, 3, 4; Fwd, —, 1/4 R Turn face  
 WALL in CLOSED, —; Side, Close, Fwd,  
 —; Side, Close, Thru to face LOD in  
 SEMI-CLOSED, —;

9-12 Rock Fwd, —, Recov, —; Dip Bk, —,  
 Recov face WALL in CLOSED, —; Side,  
 Behind, Side, Front; Pivot, —, 2, —;  
 13-16 Turn Two-Step; Turn Two-Step; (Twirl)  
 Side, —, Behind, —; Fwd, —, 1/4 R Turn  
 face WALL in BUTTERFLY, —;

#### PART B

1-4 Side, Close, Turn to Bk to Bk, —; Rock  
 Side, —, Recov, —; Side, Close, Turn to  
 Face to Face, —; Rock Side, —, Recov,  
 —;  
 5-8 (Twirl) Side, Behind, Side, Touch;  
 (Wrap) Side, Close, Side, Touch; (Un-  
 wrap) Side, Close, Side, Touch; Change  
 Sides, 2, 3 BUTTERFLY M face COH,  
 —;

9-12 Traveling RLOD Repeat action meas 1-4  
 Part B;

13-16 Repeat action meas 5-8 Part B except to  
 end SEMI-CLOSED;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 BUTTERFLY Side, Close, Side, —; Be-  
 hind, Side, Thru, —; Side, Close, Thru,  
 —; Side, Close, Side, —;  
 5-8 Behind, Side, Thru, —; Side, Close,  
 Thru, —; Side, Draw, Close, —; Rock  
 Apart, —, Point, —.

### ROSE ROOM — Hi-Hat 962

**Choreographers:** Pete and Carol Metzger  
**Comment:** Nothing unusual in routine but  
 enjoyable to dance. Pleasant music.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,  
 Point, —; Together to BANJO M face  
 LOD, —, Touch, —;

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step to  
 CLOSED; Side, Close, Fwd, —; Side,  
 Close, Cross to BANJO, —;

5-8 Repeat action meas 1-4 Part A:

9-12 Fwd, Close, Back, —; Back, Close, Fwd,  
 —; Fwd, Lock, Fwd, Lock; Fwd, —; 1/4  
 R Turn face WALL in CLOSED, —;

13-16 Turn Two-Step; Turn Two-Step end

facing LOD; (Twirl) Fwd, —, 2 to  
 SEMI-CLOSED, —; 3, —, 4 to BUTTER-  
 FLY M face WALL, —;

#### PART B

1-4 Side, Close, Apart, —; Change Sides, 2, 3  
 M face COH, —; Side, Close, Thru, —;  
 Side, Close, Thru to BUTTERFLY, —;  
 5-8 M facing COH repeat action meas 1-4  
 Part B except to end M facing WALL:

9-12 Side, Close, Turn to face LOD in OPEN,  
 —; Side, Close, Turn to face RLOD in  
 LEFT-OPEN, —; Back, Close, Fwd, —;  
 Side, Close, Thru to SEMI-CLOSED  
 facing LOD, —;

13-16 Fwd Two-Step; Fwd Two-Step; Fwd,  
 Close, Back to BANJO M face LOD, —;  
 Back, Close, Fwd, —;

SEQUENCE: Dance thru twice plus ending.

Ending:

1-2 (Twirl) Fwd, —, 2, —; Side/Close, Apart,  
 —, Point.

### ROSE WALTZ — Grenn 14266

**Choreographers:** Vernon and Sandy Porter  
**Comment:** A nice waltz with lovely music.

#### INTRODUCTION

1-4 LEFT-OPEN M face WALL Wait; Wait;  
 (Twirl) Side, Behind, Side; Pickup to  
 CLOSED M face LOD, 2, 3;

#### PART A

1-4 (L) Waltz Turn; (L) Waltz Turn end  
 SEMI-CLOSED face LOD; Fwd Waltz;  
 Fwd, Side, Turn M face RLOD in SIDE-  
 CAR;

5-8 Rock Fwd, Recov to face LOD in  
 BANJO, 2; Manuv, 2, 3 M face RLOD in  
 CLOSED; (R) Waltz Turn end M face  
 LOD; Fwd Waltz;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to  
 end in BUTTERFLY M face WALL:

#### PART B

1-4 Waltz Away, 2, 3; (Wrap) Fwd, 2, 3; Fwd  
 Waltz; Thru, Side, Close to BUTTERFLY;  
 5-8 Twinkle, 2, 3; Twinkle, 2, 3; Waltz Bal-  
 ance L, 2, 3; Waltz Balance R, 2, 3;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

#### INTERLUDE

1-2 (Twirl) Side, Behind, Side; Pickup to  
 CLOSED M face LOD;

SEQUENCE: A — B — Interlude — A — B —  
 Interlude plus Ending.

Ending:

1-4 (L) Waltz Turn; (L) Waltz Turn end M  
 face WALL; Dip, Twist, —; Kiss, —, —.

### ROWDY — Grenn 14268

**Choreographers:** Fred and Emily Leach  
**Comment:** Peppy routine and lively music.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,  
 Point, —; Together to SEMI-CLOSED,  
 —, Touch, —;

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Rock  
 Fwd, —, Recov, —; Rock Bk, —, Recov  
 M face WALL in CLOSED, —;

5-8 Turn Two-Step; Turn Two-Step; Twisty  
 Vine, —, 2, —; 3, —, 4 to BANJO M face  
 LOD, —;

9-12 Walk, —, 2, —; Fwd Two-Step; Walk, —,  
 2, —; Fwd Two-Step end BUTTERFLY M  
 face WALL;

13-16 Rock Side, —, Recov Turn In, —; Rock  
 Side, —, Recov Turn Out M facing  
 WALL, —; (Twirl) Side, —, XIB, —; Side,  
 —, Thru, —;

#### PART B

1-4 Side, —, XIB, —; Bk to Bk Two-Step;  
 Side, —, XIB, —; Face to Face Two-Step

end OPEN facing LOD;

5-8 Rock Fwd, —, Recov, —; Bk Up Two-  
 Step; Rock Bk, —, Recov, — Fwd  
 Two-Step end BUTTERFLY M face  
 WALL;

9-12 Side, —, Close, —; Cross Thru Two-  
 Step; Side, —, Close, —; Cross Thru  
 Two-Step;

13-16 (Twirl) Side, —, XIB, —; OPEN Fwd, —,  
 2, —; Strut, —, 2, —; 3, —, 4 to SEMI-  
 CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

1-4 Fwd Two-Step; Fwd Two-Step end M  
 face WALL; (Twirl) Side, —, XIB, —;  
 Apart, —, Point, —.

### RUBY ANN — Belco 287

**Choreographers:** Norman and Helen Teague  
**Comment:** A peppy routine with peppy music.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,  
 Point, —; Together to SEMI-CLOSED,  
 —, Touch, —;

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd,  
 Close, Bk, Close; Fwd, —, 1/4 R Turn M  
 face WALL in CLOSED, —;

5-8 Side, Close, XIF to SIDECAR, —; Side,  
 Close, XIF to BANJO, —; Twisty Vine, 2,  
 3, 4 face LOD; Fwd, —, 1/4 R Turn M face  
 WALL in BUTTERFLY, —;

9-12 Face to Face Two-Step; Bk to Bk  
 Two-Step end OPEN face LOD; Circle  
 Away Two-Step; On Around Two-Step  
 end SEMI-CLOSED;

13-16 CLOSED Vine, 2, 3, 4 face LOD SEMI-  
 CLOSED; Walk, —, 2, —; Cut, Bk, Cut,  
 Bk; Dip Bk, —, Recov, —;  
 17 Walk Fwd, —, 1/4 R Turn M face WALL  
 in BUTTERFLY;

#### PART B

1-4 Side, Close, Side, —; Cross Tilt LOD, —,  
 Recov, —; Side, Close, Side, —; Cross  
 Tilt RLOD, —, Recov, —;

5-8 Side, Close, Fwd, —; Side, Close, Bk,  
 —; Change Sides Two-Step; Two-Step  
 Arnd to face M facing COH in BUTTER-  
 FLY;

9-12 Starting in RLOD repeat action meas 1-4  
 Part B;

13-16 Repeat meas 5-8 Part B except to end M  
 face WALL:

17 Side, Draw, Close, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-5 SEMI-CLOSED Fwd Two-Step; Fwd  
 Two-Step end CLOSED M face WALL;  
 Vine, 2, 3, 4; Side, Close, Side, Close;  
 Step Apart, —, Ack, —.

### SAN ANTONIO ROCK — Belco 284

**Choreographers:** Ken Croft and Elena de Zordo  
**Comment:** This routine is not difficult. Nice re-  
 cording of the tune, "Rose of San Antonio." One  
 band has cues.

#### INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Rock  
 Fwd, —, Recov, —; Rock Bk, —, Recov,  
 —;

#### PART A

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —,  
 2, —; Fwd Two-Step;

5-8 L Turn, 2, 3, —; L Turn, 2, 3 M face WALL,  
 —; Side, —, Behind, —; (Twirl) Side, —,  
 Thru to BUTTERFLY, —;

9-12 Rock Side, —, Recov, —; Thru, Side,  
 Thru, —; Rock Side, —, Recov to  
 SEMI-CLOSED face LOD, —; Fwd, 2, 3,  
 —;

13-16 Rock Fwd, —, Recov, —; Bk, Close,  
 Fwd, —; Rock Fwd, —, Recov, —; Bk,  
 Close, Fwd, —;

## PART B

17-20 Release handhold **Step Away**, —, XIB, —; **Side, Close, Side**, —; **Cross Rock IF**, —, **Recov**, —; **Side, Close**, 1/4 R Turn face WALL, —;

21-24 **Together**, —, 2 to **CLOSED**, —; **Side, Close, Fwd**, —; **Rock Fwd**, —, **Recov**, —; **Side, Close, Thru**, —;

25-28 Repeat meas 17-20:

29-32 Repeat meas 21-24 except to Pickup to **CLOSED M** facing LOD:

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-6 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd**, —, 1/4 R Turn to **BUTTERFLY M** face WALL, —; **(Twirl) Side**, —, **Behind**, —; **Side**, —, **Behind**, —; **Apart**, —, **Point**, —.

## SATIN DOLL — Belco 275

Choreographers: Bill and Virginia Tracy

Comment: Not a difficult two-step. The xylophone is used on the recording. One band has cues.

### INTRODUCTION

1-4 **DIAGONAL FACING Wait; Wait; Apart**, —, **Point**, —; **Together** to **CLOSED M** face LOD, —, **Touch**, —;

### PART A

1-4 **Fwd Two-Step; Side, Close, Cross** to **BANJO**, —; **Fwd, Lock, Fwd, Lock; Fwd**, —, **Face WALL** in **CLOSED**, —;

5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Fwd**, —, 2, —; 3, —, **Pickup** to **CLOSED**, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in **BUTTERFLY M** facing WALL:

### PART B

1-4 **Side, Behind, Side, Behind; Swd Two-Step; Side, Behind, Side, Behind; Swd Two-Step**;

5-8 **Side, Close, Cross**, —; **Circle Away Two-Step; Circle Together Two-Step; Side, Close, Cross**, —;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to Pickup to **CLOSED**:

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 Repeat action meas 1-4 Part A except on last meas **Step Apart** and **Point**.

## SATIN SMOOTH — CEM 37026

Choreographers: Vernon and Sandy Porter

Comment: An intermediate two-step routine. The music is adequate.

### INTRODUCTION

1-4 **CLOSED M** face LOD **Wait; Wait; Side, Touch, Side, Touch; Dip**, —, **Recov**, —;

### PART A

1-4 **Fwd**, —, **Check** to **BANJO**, —, **Bk, Side, Fwd, Lock; Fwd**, —, **Check**, —; **Bk, Side, Fwd, Lock**;

5-8 **Fwd**, —, **Manuv** to **CLOSED M** face WALL, —; **Turn Two-Step; Turn Two-Step** end **BANJO M** face LOD; **Fwd, Close, Bk, Close**;

### PART B

1-4 **L Turn**, —, **Side, Close; L Turn**, —, **Side, Close** end **M** face WALL; **Fwd**, —, **Side, Behind; Fwd, Draw**, —, **Touch**;

5-8 **Telemark**, —, 2, 3; **Thru**, —, **Side, Close; Side, Behind, Side, Front; Pivot**, —, 2, —;

### PART C

1-4 **Cross/Flare**, —, **Cross/Flare**, —; **Cross Side, Cross**, —; **Cross/Flare**, —, **Cross/Flare**, —; **Cross, Side, Cross** end **BANJO M** face LOD, —;

5-8 **Fwd, Close, Bk**, —; **Bk, Close, Fwd**, —;

**Twisty Vine, 2, 3, 4; (Twirl) Fwd**, —, 2, —;

SEQUENCE: A — A — B — A — C — C — B — A plus Ending.

Ending:

1 **Bk, Fan**, —, **Lean/Point**.

## SAY YOU'LL BE MINE — Dance Ranch 652

Choreographers: Herb and Erna Egender

Comment: A fun two-step to nice light and airy music. Cues on one side of record.

### INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart**, —, **Point**, —; **Together** to **SEMI-CLOSED**, —, **Touch**, —;

### PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Change Sides Two-Step; Around** to **Face Two-Step M** face COH in **CLOSED**:

5-8 **Side, Close, Fwd**, —; **Side, Close, Bk**, —; **Side, Close, Side, Close; Side**, —, **Thru**, — end **SEMI-CLOSED** facing RLOD;

9-12 With M on outside traveling RLOD repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end **CLOSED M** facing WALL:

### PART B

1-4 **Side, Close, Fwd**, —; **Fwd, Close, Bk**, —; **Side, Close, Side, Touch; Side, Close, Thru**, —;

5-8 **Side, Behind, Side, Front; Pivot**, —, 2, —; **Turn Two-Step; Turn Two-Step**;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

SEQUENCE: Dance goes thru twice except to replace meas 15 and 16 with **Walk**, —, 2, —; **Side, Close, Bk, Point**.

## SCHOOL DAYS — Grenn 14275

Choreographers: Glen and Beth McCleod

Comment: An easy waltz with the tune being the old time School Days.

### INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point**, —; **Together, Touch**, —;

### DANCE

1-4 **Fwd Waltz, 2, 3; Fwd, Touch**, —; **Fwd Waltz, 2, 3; Fwd, Touch**, —;

5-8 **Step, Swing**, —; **Step, Swing**, —; **Fwd Waltz, 2, 3; Fwd, Touch**, —;

9-12 **Pas de Basque Apart, 2, 3; Pas de Basque Together, 2, 3; Side**, —, **Close; Side, Touch**, —;

13-16 Repeat action meas 9-12 except to end in **CLOSED M** face WALL:

17-20 **1/4 L Turn, Side, Close; 1/4 L Turn M** facing COH, **Side, Close; Fwd, Point**, —; **Bk, Touch**, —;

21-24 Repeat action meas 17-24 except to end M facing WALL:

25-28 **Apart**, —, **Close; Bk, Touch**, —; **Together**, —, **Close; Fwd** to **BUTTERFLY, Touch**, —;

29-32 **Pas de Basque L, 2, 3; Pas de Basque R, 2, 3; (Twirl) Side, XIB, Side; Thru, Fwd, 2**;

SEQUENCE: Dance thru twice second time eliminate meas 32 blend to **OPEN-FACING** and **Point**.

## SENTIMENTAL SILLY — Grenn 14276

Choreographers: Clancy and Betty Mueller

Comment: Interesting routine with big band sound music.

### INTRODUCTION

1 **SEMI-CLOSED Wait**:

### PART A

1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl to CLOSED) Fwd**, —, **Step, Step; Fwd**, —, **Step, Step**;

5-8 **Side, Close, XIF** to **SIDECAR**, —; **Side, Close, XIF** to **BANJO**, —; **Fwd, Lock**,

**Fwd**, —; **Fwd, Lock, Fwd**, —;

9-12 **CLOSED M** face WALL **Twisty Vine**, —, 2, —; **Side, Close, L Turn M** face COH, —; **Twisty Vine**, —, 2, —; **Side, Close, R Turn SEMI-CLOSED** face LOD, —;

13-16 **Fwd Two-Step; Fwd Two-Step** end **M** face WALL; **Side**, —, **XIB**, —; **Side**, —, **XIF** end **SEMI-CLOSED**, —;

17-20 Repeat action meas 1-4 Part A:

21-24 Repeat action meas 5-8 Part A:

25-28 Repeat action meas 9-12 Part A:

29-32 Repeat action meas 13-16 Part A:

### PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Two-Step Arnd; (Under Two-Step) On arnd Two-Step** end **M** facing COH;

5-8 Traveling RLOD repeat action meas 1-4 Part B end M facing WALL in **CLOSED**:

9-12 **Side, Close, Fwd**, —; **Side, Close, Bk**, —; **Side, Close, Bk**, —; **Side, Close, Fwd**, —;

13-16 **Syncopated Vine/2**, —, 3/4, —; 5/6, —, 7/8, —; **Side, Draw**, —, **Close; Side, Draw**, —, **Close**;

SEQUENCE: A — A — B — A plus Ending.

Ending:

1-6 **CLOSED M** face WALL —, —, **Side, Close; Vine, 2, 3, 4**, —, —, **Side, Close; Vine, 2, 3, 4; Side**, —, **Close**, —; **Apart**, —, **Point**, —.

## SHADOWS — Hi-Hat 973

Choreographers: Lou and Mary Lucius

Comment: A pleasant waltz routine to dance and the music is played with much feeling.

### INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point**, —; **Together** to **SIDECAR M** face M face LOD, **Touch**, —;

### PART A

1-4 **Telemark** to **SEMI-CLOSED** face LOD; **Manuv, 2, 3 M** face RLOD; **(R) Waltz Turn M** face LOD; **Fwd Waltz**;

5-8 **(L) Waltz Turn; (L) Waltz Turn M** face WALL; **(Twirl) Vine, 2, 3 SEMI-CLOSED** face LOD; **Fwd, Fwd** to **SIDECAR M** facing LOD, **Close**;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A Except to end in **BUTTERFLY**:

### PART B

1-4 **OPEN facing LOD Step, Lift**, —; **Spin Manuv, 2, 3 CLOSED M** face RLOD; **(R) Waltz Turn; (R) Waltz Turn M** face WALL;

5-8 **Dip Bk**, —, —; **Pivot, 2, 3** to **SEMI-CLOSED; Fwd Waltz; Manuv, 2, 3 M** face RLOD;

### PART C

1-4 **Spin Turn** end **M** face LOD; **Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn M** face WALL;

5-8 **Whisk, 2, 3; Recov, Touch**, —; **Vine, 2, 3** to **SEMI-CLOSED** face LOD; **Fwd, Pickup** to **SIDECAR M** facing LOD, **Close**;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **CLOSED M** face WALL **Fwd, Side, Close; Bk, Side, Close; Thru, Side, Close** to **SEMI-CLOSED; Fwd, Turn** in facing RLOD in **REV SEMI-CLOSED, Point**.

## SHANTY TOWN — TNT 139

Choreographers: Wally and Jeanne Heater

Comment: Nothing unusual in the routine though relaxing to dance and the music is pleasant. Cues on one side of record.

### INTRODUCTION

1-4 M's L & W's R hands joined **Wait; Wait; (Twirl) Side**, —, **Behind**, —; **Walk**, —, 2, to **BUTTERFLY M** facing WALL, —;



# PART A

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN face LOD; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
- 5-8 Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step;
- 9-12 Circle Away Two-Step; Together Two-Step to BUTTERFLY; Bk; Close, Fwd, —; Side, Close, Thru, —;
- 13-16 Turn Two-Step; Turn Two-Step; Vine LOD, 2, 3, 4 to OPEN; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —;

# PART B

- 1-4 Vine, 2, 3, Touch; (Wrap) In Place, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Change Sides Two-Step end M face COH in BUTTERFLY;
- 5-8 Traveling RLOD repeat action meas 1-4 Part B to end M on inside SEMI-CLOSED facing LOD;
- 9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Fwd, Close, Bk, —) Side, Close, Cross, —; Side, Close, Cross, —;
- 13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Walk Fwd, —, 2, —;

SEQUENCE: A — A — B — B plus Ending.

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Vine, 2, 3, Touch; Wrap, 2, 3, —.

# SHARI'S WALTZ — Belco 276

Choreographers: John and Shari Helms

Comment: An easy and nice waltz routine. Music is most pleasant. Has cues with half of record.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch in BUTTERFLY M face WALL, —;

# PART A

- 1-4 Waltz Away, 2, 3; (Wrap) In Place, 2, 3; L Face Turn, 2, 3 face COH; L Face Turn, 2, 3 face RLOD;
- 5-8 Change Sides, 2, 3; BUTTERFLY Side, Draw, Touch; Twisty Vine, 2, 3 end M face LOD in BANJO; Fwd/Turn, Side, Close to BUTTERFLY M face WALL;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A;

# PART B

- 1-4 Step, Swing, —; Spin Manuv end M face RLOD in CLOSED; (R) Waltz Turn end M face LOD; Waltz Apart, 2, 3 in BUTTERFLY M face LOD;
- 5-8 Step, Swing, —; Step, Swing, —; Step Bk, Touch, —; Turn, Side, Close end BUTTERFLY M face WALL;
- 9-12 Step, Swing, —; Spin Manuv end M face RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn end M face WALL in BUTTERFLY;
- 13-16 Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Twirl) Side, XIB, Side; Thru, Side, Close;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-5 BUTTERFLY Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; (Twirl) Side, XIB, Side; Thru Side, Close; Step Apart, ACK, —.

# SHENANDOAH — Belco 286

Choreographers: Ken Croft and Elena de Zordo  
Comment: A pleasant easy waltz routine to execute and the music is adequate. There are cues on one band.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

# DANCE

- 1-4 Waltz Away, 2, 3; Turn in, 2, 3 facing RLOD in LEFT-OPEN; Bk Up, 2, 3; Turn in to Face in CLOSED, 2, 3;
- 5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz turn; (R) Waltz Turn end M face WALL in BUTTERFLY;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 Balance L, 2, 3; Balance R, 2, 3; Change Sides, 2, 3; Side, Draw, —;
- 21-24 Twd RLOD repeat action meas 17-20 end M facing WALL in BUTTERFLY;
- 25-28 (Twirl) Vine, 2, 3 end SEMI-CLOSED; Pickup to CLOSED M face LOD, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M face WALL in BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1-2 (Twirl) Vine, 2, 3; ACK.

# SISSY — Hi-Hat 965

Choreographers: Stan and Ethel Bieda

Comment: The two-step routine is not difficult and the music is adequate.

# INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Bk Away, 2, Balance L, Step/Step; Together, 2, Balance R, Step/Step;

# PART A

- 1-4 Side, Close, Thru face RLOD in LEFT-OPEN, —; Fwd Two-Step; Rock Fwd, —, Recov, —; Side, —, Cross Thru to OPEN face LOD, —;
- 5-8 Fwd, 2, 3, Swing/Lift; Back, 2, 1/4 R Turn face WALL in BUTTERFLY, Touch; Side, Touch, Side, Touch; Side, Close, Side, Close;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

# PART B

- 1-4 Balance L, Step/Step, Balance R, Step/Step; Rock Apart, Recov, Change Sides, 2/3; Circle, —, 2, —; Fwd Two-Step end BUTTERFLY M face COH;
- 5-8 Repeat action meas 1-4 Part B end M facing WALL;
- 9-12 Side, Close, Fwd, —; Side, Close, Step/Check, —; Side, Behind, Side, Front; Rock Fwd LOD, —, Recov to face, Touch;

- 13-16 Repeat action meas 9-12 Part B;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Bk Away, 2, Balance L, Step/ Step; Together, 2, Balance R, Step/Step; Circle Away, 2, 3, 4; 5, Close, Chug, —.

# SMOOTHIE — Hi-Hat 965

Choreographers: Bud and Shirley Parrott

Comment: An interesting two-step routine to big band sound music.

# INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Sway L, —, Sway R, —; Side, —, Thru to CLOSED M face LOD, —;

# PART A

- 1-4 Fwd, —, Fwd, —; Side, Close, Fwd, —; 1/2 R Turn M face RLOD, —, Side, Close; Spin Turn, —, 2 M face WALL, —; Bk, —, 2, —; Chasse, 2, 3 end BANJO M face LOD, —; Fwd, —, Fwd, Lock; Fwd, —, 1/4 Turn M face WALL in CLOSED —;
- 9-12 Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; XIB, Side, Fwd, Lock; Fwd, Fwd, Lock, Fwd;
- 13-16 Fwd, —, 1/4 R Turn face WALL in CLOSED, —; Fwd, —, Side, XIB; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 end M face WALL in BUTTERFLY, —;

# PART B

- 17-20 Side, —, Behind, —; Side, Close, Turn Bk to Bk M's R & W's L hands joined, —; Sway R, —, Sway L, —; Side, Close, Turn to OPEN facing LOD, —;
- 21-24 Rk Fwd, —, Recov, —; Bwd Two-Step; SEMI-CLOSED Rk Bk, —, Recov, —; Fwd Two-Step end facing WALL in CLOSED;
- 25-28 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Cross end in SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —;
- 29-32 Fwd, —, 2 end CLOSED, —; (Telemark) L Turn, 2 to SEMI-CLOSED, Fwd, 2 end M face DIAGONAL LOD & WALL; Fwd, —, Fwd/Check, —; Bk, —, Bk/Check end BANJO M face LOD, —;

# INTERLUDE

- 1-2 Fwd, —, Manuv end M face RLOD in CLOSED, —; Pivot, —, 2 end M face LOD, —;

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 BANJO Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face LOD, —; Rk Fwd, —, Recov, —; Rk Bk, —, Apart, Ack.

# SOMEBODY TO LOVE — Hi-Hat 969

Choreographers: Tommy and Genevieve Thomas

Comment: Nice two-step routine to pleasant music.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

# PART A

- 1-4 Fwd, —, Side, Close; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 M face LOD, —; Fwd, —, 1/4 R Turn M face WALL, —;
- 5-8 Whisk, —, 2, 3; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 to BANJO M face LOD —; Fwd, Lock, Fwd, Lock end in CLOSED;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

# PART B

- 17-20 Fwd, —, 1/4 R Turn M face WALL, —; Twisty Vine, 2, 3, 4 end M face RLOD; Pivot, —, 2, —, 3, —, 4 BANJO M facing RLOD, —;
- 21-24 Bk, —, Run, 2; Bk, —, Run, 2; Impetus Turn, —, 2, 3 to SEMI-CLOSED face LOD; Thru, —, Side, Close;
- 25-28 BANJO M face LOD Fwd, —, Check, —; Behind, Side, Fwd, Lock; Fwd, —, Check, —; Behind, Side, Fwd, Lock end CLOSED;
- 29-32 Fwd, Close, Bk, Close; 1/4 L Turn M face COH, —, Side, Close; 1/4 L Turn M face RLOD, —, Bk, Close; 1/2 R Pivot, —, 2 M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 (Twirl) Walk, —, 2, —; Apart, —, Point, —.

# SOME DO SOME DON'T — Hi-Hat 959

Choreographers: Art and Ruth Youwér

Comment: This two-step is not difficult. The music has a Latin flavor.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Circle Away, —, 2, —; Together, —, 2 to face WALL in CLOSED, —;

# PART A

- 1-4 Apart face LOD in OPEN, Point Fwd, Pickup to CLOSED, Touch; Side, Step/ Step; Side, Step/Step end in SEMI-CLOSED facing COH; Fwd, 2, 3, Kick;

- 5-8 Back, Flick, Fwd, Point;  
Back, 2, 3, Kick; Fwd, Kick, Face to  
CLOSED M face LOD, Touch; Side, —,  
Draw, —; Side, —, Draw, —;  
9-12 Fwd, 2, 3, Swing; Back, Step/Step, Fwd,  
Step/Step; Back, 2, 3, Swing; Fwd,  
Step/Step, Back, Step/Step;  
13-16 Side, XIB, Side, Touch; (Twirl) Side,  
XIB, Side, Touch end BUTTERFLY M  
face WALL; Side, Close, Side, —; Bk to  
Bk Two-Step end BUTTERFLY M face  
WALL;

#### PART B

- 17-20 Change Sides, —, 2 end LEFT-OPEN  
facing LOD, —; Fwd Two-Step; Change  
Sides, —, 2 end OPEN facing LOD, —;  
Fwd Two-Step;  
21-24 Fwd, 2, 3, Kick; Bk, 2, Face, Touch;  
Rock Apart, Recov, Change Sides, 2/3  
M face COH; Rock Apart, Recov, Close,  
—;  
25-28 Moving twd RLOD repeat action meas  
17-20 Part B;  
29-32 Twd RLOD repeat action meas 21-24  
Part B except end CLOSED M face  
WALL;

SEQUENCE: Dance goes thru twice plus End-  
ing.

- Ending:  
1-2 Side, Close, Side, Close; Side, Close,  
Side, Step/Point;

#### SO MUCH — Grenn 14256

Choreographers: Bill and Marie Brown

Comment: This is an easy intermediate two-step  
with good music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; (Twirl) Side,  
Behind, Side, —; (Rev Twirl) Side, Be-  
hind, Side to SEMI-CLOSED facing  
LOD, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M  
face WALL in CLOSED; Side, Behind,  
Side, Front; Pivot, —, 2 M face LOD, —;  
5-8 Side, Close, Cross to SIDECAR, —;  
Recov, Side, Thru to BANJO, —; Fwd,  
Lock, Fwd, Lock; (Turn to SEMI-  
CLOSED) Walk, —, 2, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except to  
end in BUTTERFLY M face WALL;

#### PART B

- 1-4 Face to Face Two-Step; Bk to Bk  
Two-Step; Circle to Face, 2, 3, —;  
Change Sides, 2, 3 end CLOSED M  
facing COH, —;  
5-8 Run In, 2, 3, —, Bk Out, 2, 3, —; Side,  
Behind, Side, Front; Pivot 1/2, —, 2 M  
face WALL, —;  
9-12 Side, Close, Cross/Check, —; Recov,  
Side, Thru to BUTTERFLY, —; Fwd,  
Lock, Fwd, Lock; Walk to SEMI-  
CLOSED, —, 2, —;  
13-16 CLOSED Turn Two-Step; Turn Two-  
Step M face WALL; (Twirl) Side, Be-  
hind, Side, —; (Rev Twirl) Side, Behind,  
Side, —;

SEQUENCE: Dance goes thru twice plus End-  
ing.

- Ending:  
1-2 Side, Close, Side, Close; Apart, —, Point,  
—.

#### SPANISH SERENADE — Grenn 14271

Choreographers: Bob and Jean Kellogg

Comment: A variety of steps in this routine. Good  
big band sounding music. The tune is "In A  
Little Spanish Town."

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Apart, Point, To-  
gether to BANJO, Touch; Circle Away,  
2, 3, —; Together, 2, 3, SIDECAR, Touch;

#### PART A

- 1-4 Run, 2, 3, Brush; 1/2 L Turn M face  
RLOD in BANJO, 2, Bk, —; Bk, Close,  
Fwd/Check, Tap; Bk, Lock, Bk, Lock;  
5-8 L Bk Turn, Side, Fwd, Brush M face DI-  
AGONAL LOD & WALL; Twisty Vine, 2, 3,  
4; CLOSED Side, Close, Cross SIDECAR,  
—; Side, Close, Cross end BANJO,  
—;  
9-12 Progress Side, Close, Cross, —; Side,  
Close, Cross, —; Fwd, Lock, Fwd, Lock;  
Fwd/Check, —, Recov SIDECAR M fac-  
ing LOD, —;  
13-16 Bk, Lock, Bk, Lock; Rock Bk, —,  
Recov/Check, —; Bk, Bk, Side, Front  
end M facing RLOD in BANJO; 3/4 R  
Pivot M face WALL in BUTTERFLY, —, 2,  
—;

#### PART B

- 1-4 Point Side, —, Push/Point Side, —;  
Behind, Side, Thru to OPEN face LOD,  
—; Solo L face Buzz, 2, 3, 4 M face WALL  
in LEFT-OPEN; Side, Close, Cross end  
BUTTERFLY, —;  
5-8 Using Opposite footwork repeat action  
meas 1-4 Part B and end CLOSED M face  
LOD;  
9-12 Side, Close, Cross/Check to SIDECAR,  
—; Recov, Side, Cross-Check to  
BANJO, —; Behind, Side, Behind, Side  
to SEMI-CLOSED; (Twirl) Walk, —,  
Pickup to CLOSED, —;  
13-16 Repeat action meas 9-12 Part B except to  
end in SIDECAR;

SEQUENCE: A — B — A — B except eliminate  
meas 16 and Point Side twd LOD, —, Push  
Point, —.

#### STORY OF LOVE — Belco 280

Choreographers: Norman and Helen Teague

Comment: A busy two-step to pleasant music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,  
Point, —; Pickup to CLOSED M face  
LOD;

#### DANCE

- 1-4 Fwd Two-Step Fwd Two-Step; Fwd,  
Close, Bk, Close; Walk Fwd, —, 2, —;  
5-8 Side, Close, Cross, —; Side, Close,  
Cross to BANJO, —; Fwd, Lock, Fwd,  
Lock; Fwd, —, Fwd, —;  
9-12 XIB, Side, Fwd, Lock; Fwd, Close, Bk,  
—; Bk, Close, Fwd, —; Side, Behind,  
Side, Front;  
13-16 Couple Pivot, —, 2, —; Turn Two-Step;  
Turn Two-Step face LOD; Fwd, —, 1/4 R  
Turn M face WALL in BUTTERFLY, —;  
17-20 Side, Step/Step, Side, Step/Step; Rock  
Apart, Recov, Change Sides/2, Step;  
1/4 R Turn/2, 3 to LEFT-OPEN, L Roll, 2  
end BUTTERFLY M face WALL; Away,  
Step/ Step, Together, Step/Step end  
CLOSED;  
21-24 Side, Close, Fwd, —; Side, Close, Bk,  
—; Bk, Close, Fwd, Close; Side, Draw,  
Close, end BUTTERFLY, —;  
25-28 Side, Behind, Side, Behind; Rock Side,  
—, Recov to CLOSED, —; Side, Close,  
Fwd, —; Side, —, Thru, —;  
29-32 Side, Close, Bk, —; Side, —, Thru lead  
hands joined, —; (Twirl) Side, —,  
Behind, —; Fwd, —, Pickup to CLOSED  
M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

- Ending:  
1 Step Side, Point, —, Twist.

#### STRANGERS — Cem 37031

Choreographers: Gil and Marcia Fernald

Comment: A busy routine with adequate music.

#### INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side,  
Touch, Side, Touch; Dip Bk, —, Recov,  
—;

#### PART A

- 1-4 Fwd, —, Side, Close; 1/4 R Turn M face  
WALL, —, Side, Close; Side, Behind,  
Side, Manuv M face RLOD; Pivot, 2 M  
face LOD, (Twirl) Fwd, 2;  
5-8 L Turn, —, Side, Close; L Turn M face  
WALL, —, Side, Close; Whisk, —, 2, 3;  
Pickup to CLOSED M face LOD, —, Side,  
Close;  
9-12 Side, Close, Fwd, Fwd/Check; Circle  
Fishtail; Side, Close, Fwd, Fwd/Check;  
Circle Fishtail end in BANJO;  
13-16 Fwd, —, 1/4 R Turn M face WALL in  
CLOSED, —; Turn Two-Step; Turn  
Two-Step; Side, XIB, Side, Thru M face  
LOD;

#### PART B

- 1-4 L Turn, Side, Bk, —; L Turn, Side, Fwd,  
—; L Turn, Side, Bk, —; L Turn, Side,  
Fwd end CONTRA BANJO M face LOD;  
5-8 Side, Close, Cross, Step/Step; Side,  
Close, Cross, Step/Step end CLOSED  
M face WALL; Side, XIB, Side, Manuv M  
face RLOD; Pivot, 2, M face LOD (Twirl)  
Fwd, 2;  
9-12 Twist, 2, L Turn, 2/3; Twist, 2, R Turn,  
2/3; Rock Fwd, Recov, L Turn, 2/3;  
Rock Side, Recov, In Place, 2/3 M face  
RLOD;

13-16 Repeat action meas 9-12 Part B in RLOD;  
SEQUENCE: Dance goes thru twice plus Ending.

- Ending:  
1-4 SEMI-CLOSED Fwd Two-Step; Fwd  
Two-Step; Double Pivot, 2, 3, 4; Lunge  
Fwd, —, Twist, —.

#### SUGARFOOT STOMP — Grenn 14260

Choreographers: Irv and Betty Easterday

Comment: Very active routine. The music is  
great dixieland sound.

#### INTRODUCTION

- 1-4 LEFT-OPEN M face WALL Wait; Wait;  
Bk, —, 2, —; Bk, 2, 3, 4 end SEMI-  
CLOSED facing LOD;

#### PART A

- 1-4 Fwd, 2/3, Fwd, 2/3; Swivel Walk, 2, 3,  
4; Fwd, 2/3, Fwd, 2/3; Fwd, Face M  
WALL, Side, Behind;  
5-8 Side, Front, (Twirl) Walk LOD, 2  
SEMI-CLOSED; Fwd, 2/3, Fwd, 2/3 end  
BUTTERFLY M face WALL; Side,  
Close, Side, Knee; Point RLOD, —,  
Knee, —;  
9-12 Side, Close, Side, Knee; Point LOD, —,  
Knee, —; SEMI-CLOSED (Double Twirl)  
Walk, 2, 3, 4; Fwd, 2/3, Fwd, 2/3;

#### PART B

- 1-4 BUTTERFLY M face WALL Side, Bk,  
Side, Front; Side, Bk, Side, Front to  
OPEN; Away, Kick, Together, Touch;  
Away, Kick, Together, Touch;  
5-8 Change Sides, 2/3, Face, 2/3; Rock  
Apart, Recov, Change Sides, 2/3; Face,  
2/3, Rock Apart, Recov; (R Turn  
Transition end VARSOUVIANNA fac-  
ing LOD) 1/4 L Turn, 2/3, In Place, 2/3;  
9-12 Fwd, Stamp, Fwd, Stamp; Fwd, Swing,  
Bk, Close; Fwd, Stamp, Fwd, Stamp;  
Fwd, Swing, Bk, Close;

#### PART C

- 1-4 SHADOW Slide, Close, Side 1/2 L Turn  
face COH W behind, —; Side, Close, Side  
1/2 R Turn face WALL M behind, —;  
Side, Close, Side 1/2 L Turn face COH  
W behind, —; Side, Close, Side 1/2 R  
Turn face WALL M behind, —;  
5-8 (R Spin Transition) Fwd LOD, 2, 3, 4 R  
hands held at Waist M face LOD & W  
RLOD; Rock Apart, Recov, CW WHEEL  
XIF, 2/3; XIF, 2/3, XIF, 2/3; XIF, 2/3,  
XIF, 2/3 M face WALL;  
9-12 (R Spin) In Place, 2/3, Rock Apart,  
Recov; Fwd XIB 1/4 L Turn, 2/3, 1/4 L

Turn, 2/3; Rock Apart, Recov, In Place, 2/3; 1/4 R Turn, 2/3 to SEMI-CLOSED, Rock Bk, Recov;

#### PART D

- 1-4 LOOSE-CLOSED Side, Front, Side, Touch; Heel, Front, Side, Front to SEMI-CLOSED; Fwd, Close/Fwd, Close, Fwd; Close, Fwd, Kick, Kick;
- 5-8 Bk, Close/Bk, Rock Bk, Recov; (R Twirl end facing RLOD) In Place, 2/3, In Place, 2/3; Rock Apart, Recov, (L Twirl) Turn R, 2/3 LEFT OPEN face WALL; In Place, 2/3, Rock Apart, Recov;
- 9-12 Rock Fwd, Recov, (W Transition to end SKATERS) Rock Bk, Recov; Front, Bk, Side, Front; Front, Bk, Side, Front; (1/2 L Turn Transition end BUTTERFLY) L Turn face WALL, 2, Clap, Clap;

SEQUENCE: A — B — C — D — B — C — D plus Ending.

Ending:

- 1-3 Roll LOD, 2, 3, Touch; Roll RLOD, 2, 3, Touch; CLOSED —, —, Corte, —.

#### SUGAR LIPS — Grenn 14266

Choreographers: Bob and Barbara Wilder

Comment: Real perky two-step and lively, big band sound music.

#### INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Side, Close, Fwd, —; Side, Close, Thru, —;
- 5-8 Circle L, —, 2, —; Together, —, 2, —; Apart, —, Point, —; Together to OPEN facing LOD, —, Touch, —;

#### PART A

- 1-4 Fwd, Lock, Fwd, —; Walk, —, 2, —; Fwd, Lock, Fwd, —; Fwd, —, 2, —;
- 5-8 Vine Apart, 2, 3, —; Circle L, —, 2, —; Fwd, Close, Fwd, —; Walk Together, —, 2 to CLOSED M face WALL, —;
- 9-12 Side, Close, Fwd, —; Rk Fwd, —, Recov, —; Side, Close, Bk, —; Rk Bk, —, Recov, —;
- 13-16 Turn Two-Step; Turn Two-Step face LOD; (Twirl) Walk, —, 2, —; 3, —, 4 end CLOSED M face LOD, —;

#### PART B

- 1-4 Side, Close, Cross to SIDECAR, —; Walk Out, —, 2, —; Side, Close, Cross to BANJO, —; Walk In, —, 2, —;
- 5-8 Fwd, Close, Bk, —; Bk Up, —, 2, —; Bk, Close, Fwd to SEMI-CLOSED facing LOD, —; Walk, —, 2, —;
- 9-12 Vine Apart, —, 2, —; Side twd LOD, —, Behind BUTTERFLY M facing WALL, —; Side, Behind, Side, Front to SEMI-CLOSED face LOD; Walk, —, 2, —;
- 13-16 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Close, Side, Close; Side, —, Reach Thru to OPEN facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-8 Repeat action meas 1-8 Part A and ACK.

#### SUNDAY AFTERNOON — Hi-Hat 963

Choreographers: Cliff and Ruth Harry

Comment: A fun routine to nice music.

#### INTRODUCTION

- 1-4 OPEN Wait; Wait; Circle Away, —, 2, —; Together, —, 2 M face WALL hands on hips, —;

#### PART A

- 1-4 (Roll LOD) Heel, —, Toe, —; (Side, Draw, —, Close;) Heel, —, Toe, —; (Heel Toe) Side, Behind, Side, Front; (Heel Toe) Side, Draw, —, Close end BUTTERFLY;
- 5-8 Side, Close, Step, —; Side, Close, Step, —; Change Sides Two-Step; Turn to face

Two-Step M facing COH;

- 9-12 Repeat action meas 1-4 Part A end M face WALL;

- 13-16 Repeat action meas 5-7 meas 16 do a Fwd Two-Step in LOD end in ESCORT;

#### PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Point Fwd, —, Point Bk, —; Side, Close, Thru end in LEFT-ESCORT facing RLOD, —;
- 5-8 Traveling RLOD starting with R foot repeat action meas 1-4 Part B end BUTTERFLY M facing WALL;
- 9-12 Diagonal Vine Away, 2, 3, Brush; Together Two-Step; Diagonal Vine Away, 2, 3, Brush; Together Two-Step end CLOSED M face WALL;
- 13-16 Turn Two-Step; Turn Two-Step end ESCORT facing LOD; Walk, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 BUTTERFLY Side, Close, Side, Close; Apart, —, Point, —.

#### SWEET AND CLASSY — CEM 37027

Choreographers: Corky and Paulette Pell

Comment: Nice two-step with good big band sound music.

#### INTRODUCTION

- 1-4 SEMI-CLOSED Wait; Wait; Fwd, Close, Fwd, Close; Walk, —, 2, —;

#### DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Fwd, —; Side, Close, Cross end BANJO M face LOD;
- 5-8 Side, —, Behind, —; Side, —, Front, —; Fwd, Close, Bk, Close end in CLOSED; Walk, —, 2, —;
- 9-12 Side, Close, Cross SIDECAR, —; Side, Close, Cross BANJO, —; Side, —, XIB to SIDECAR M face RLOD, —; Bk, Lock, Bk, —;
- 13-16 Bk Up Two-Step; Side, —, XIF M face LOD in BANJO, —; Fwd, Lock, Fwd, —; Fwd Two-Step end BUTTERFLY M face WALL;
- 17-20 Side, Close, Turn slightly Bk to Bk, —; Turn, Close, Step Bk in LOD, —; BUTTERFLY L Turn, Close, Side, —; Behind, Side, Thru end CLOSED M face WALL, —;
- 21-24 Side, Close, Fwd, —; Rock Fwd, Recov, Bk, —; Side, Close, Bk, —; Rock Bk, Recov, Fwd, —;
- 25-28 Side, —, Behind, —; Side, —, Front to BANJO M face LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;
- 29-32 Fwd, —, Face WALL & partner in CLOSED, —; Turn Two-Step; Turn Two-Step; Pivot, —, 2, —;
- SEQUENCE: Dance thru twice except second time thru for meas 32 Side, Close, Apart, Point.

#### SWEETHEART — Belco 281

Choreographers: Norman and Helen Teague

Comment: Nice flowing waltz and music is pleasant, the old favorite tune of "Let Me Call You Sweetheart." There is one band of cues.

#### INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Balance Fwd, 2, 3; Balance Bk, 2, 3;

#### PART A

- 1-4 Waltz Away, 2, 3; Pickup to CLOSED M face LOD, 2, 3; Fwd Waltz; Fwd Waltz end in SIDECAR M face LOD and WALL;
- 5-8 Twinkle, 2, 3 end BANJO; Twinkle, 2, 3; Fwd, —, Close; Fwd, Side, Close end CLOSED M face WALL;
- 9-12 Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; R Turn, Side, Close end M facing RLOD;

- 13-16 (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side in CLOSED M facing WALL; XIF, Side, Close;

#### PART B

- 1-4 Whisk, 2, 3; Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;
- 5-8 Waltz Away, 2, 3; Turn In, 2, 3 end LEFT-OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn face WALL, Close;
- 9-12 Dip Bk, —, —; R Turn, Side, Close end M facing RLOD; Bk, 1/2 R Pivot face LOD, Bk; Bk, Side, Close;
- 13-16 Dip Bk, —, —; Recov, —, —; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;

SEQUENCE: A — B — A — B thru meas 14 plus Ending.

Ending:

- 1-2 Side, —, Close; Apart, Point, —.

#### SWEET MABLE MIXER — Kalox 1213

Choreographer: C.O. Guest

Comment: A fun mixer to real jivy music.

#### DANCE

- 1-4 OPEN facing LOD Walk, —, 2, —; 3, —, 4, —; Turn in face RLOD, —, Bk Up, —; Bk Up, —, Turn In face LOD, —;
- 5-8 Repeat meas 1-4 except end facing partner and WALL;
- 9-12 Bk Away, —, 2, —; 3, —, Close, —; Fwd, —, 2, —; 3, —, 4, —;
- 13-16 Do sa do, —, 2, —; 3, —, 4 end in Ocean Wave, —; Bal Fwd, —, Step/Step, —; Bal Bk, —, Step/Step, —;
- 17-20 Release hand hold with lady on L Turn half by R, —, 2, —; 3, —, 4 M face COH join hands with Lady on L, —; Bal Fwd, —, Step/Step, —; Bal Bk, —, Step/Step, —;
- 21-24 Release hand hold with lady on R Turn by L, —, 2, —; 3, —, 4, —; 5, —, 6, —; 7, —, 8, —;
- 25-28 Right and Left Grand, —, 2, —; 3, —, 4, —; 5, —, 6, —; 7, —, 8, —;
- 29-32 Swing eight counts or do four Turning Two-Steps;
- SEQUENCE: Dance goes thru seven times plus ACK.

#### SWEET THANG — Belco 273

Choreographers: Rocky and Vickie Strickland

Comment: An easy two-step with adequate music. There are cues on one band.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED face LOD, —, Touch, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2 M face WALL in LOOSE-CLOSED, —;
- 5-8 Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED face LOD;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A;

#### BRIDGE

- 1 Walk, LOD —, 2, —;

#### PART B

- 1-4 Circle Away Two-Step; Circle Together Two-Step M face WALL in CLOSED; Side, Close, Side, Touch; Side, Close, Side, Touch;
- 5-8 Side, Close, Fwd, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Thru, —;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B;
- SEQUENCE: A — Bridge — B — Bridge — A — Bridge — B plus Ending.



Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Apart, —, Point, —.

# **TAKE IT EASY POLKA — Belco 274**

**Choreographers:** Tom and Lillian Bradt

**Comment:** Fun routine and nice polka music. There is one band of cues.

## **INTRODUCTION**

- 1-4 VARSOUVIANNA facing LOD Wait; Wait; Step, —, Brush, —; Stamp, Stamp, Stamp, —;

## **PART A**

- 1-4 Heel, —, Toe, —; Fwd Two-Step; Heel, —, Toe, —; Fwd Two-Step;  
5-8 Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL;  
17-20 Polka Two-Step; Polka Two-Step; Polka Two-Step; Polka Two-Step end BUTTERFLY;

## **PART B**

- 1-4 Step, —, Kick, —; Bk, Close, Fwd, —; Wheel, 2, 3, —; 4, 5, 6 M face COH, —; Step, —, Kick, —; Bk, Close, Fwd, —; Wheel, 2, 3, —; 4, 5, 6 M face WALL, —;  
9-12 Apart, Close, Apart, Close; Together, Close, Together, Turn almost to Bk to Bk; Side, Close, Side, Close; Side, Close, Turn to face partner in CLOSED, —;  
13-16 Turn Two-Step; Turn Two-Step M face WALL; (Twirl) Walk, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1-3 VARSOUVIANNA Fwd Two-Step; Fwd Two-Step; Stamp, Stamp, Stamp —.

# **TATTLE TALE CHA-CHA — Hi-Hat 964**

**Choreographer:** Dot Foster

**Comment:** Nice to have Dot Foster back in the choreography field. Routine is intermediate cha cha.

## **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

## **PART A**

- 1-4 Fwd, Recov, Bk/Cha, Cha; Bk, Recov to LEFT-OPEN facing RLOD, Cha/Cha, Cha; (Umbrella) Thru, Recov, In place/Cha, Cha; Bk, Recov, In Place/Cha, Cha;  
5-8 Thru, Recov (X Arms), Wheel Cha/Cha, Cha; Wheel, 2, Cha/Cha, Cha; Wheel, 2, Cha/Cha, Cha M face WALL; Under, 2, Cha/Cha, Cha;

## **BREAK**

- 1 Side, Draw, —, Close to BUTTERFLY;

## **PART B**

- 1-4 Vine, 2, 3, 4; 5, 6, 7, 8; Side, —, Draw, Touch; (Rev Twirl) Side, Behind, Side, Touch;  
5-8 Repeat action meas 1-4 Part B except to end in CLOSED M face WALL;

## **PART C**

- 1-4 Fwd, Recov, Bk/Cha, Cha; Bk, Recov, Fwd/Cha, Cha face LOD in Chase Position; Fwd 1/2 R Turn, Recov, Fwd/Cha, Cha; (1/2 R Turn face LOD, Recov, Fwd/Cha, Cha to SKIRT SKATERS) 1/2 L Turn face LOD, Recov, Fwd/Cha, Cha;  
5-8 Fwd, 2, Fwd/Cha, Cha; Thru, Recov, Cha/Cha, Cha; Fwd, Recov, Cha/Cha, Cha; Turn Away, 2, Fwd/Cha, Cha end CLOSED M face WALL;  
1-3 Side, —, Draw, —; (Rev Twirl) Side,

Behind, Side, Touch; Side, Draw, —, Close;

SEQUENCE: A — Break — A — B — C — Interlude — C plus Ending.

Ending:

- 1-4 Side, —, Draw, —; (Rev Twirl) Side, Behind, Side, Touch; Side, Close, Side, Close; Side Corte, Recov, Apart/Point, —.

# **THAT TUNE — Grenn 14269**

**Choreographers:** Bill and Barbara Cooper

**Comment:** Not a difficult two-step but enjoyable to dance. Good music is the old popular song, "Elmer's Tune."

## **INTRODUCTION**

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;

## **PART A**

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step end M face WALL; Side, Behind, Side, Front end SEMI-CLOSED Walk, —, Pickup to CLOSED M facing LOD, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

## **PART B**

- 17-20 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;  
21-24 Repeat action meas 17-20;  
25-28 Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd end M face WALL in CLOSED, —;  
29-32 Turn Two-Step; Turn Two-Step (Twirl) Side, —, XIB end SEMI-CLOSED, —; Walk, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 CLOSED Fwd Two-Step; Fwd Two-Step; Side, XIB, Side, XIF; Apart, —; Point, —.

# **TILL SOMEBODY LOVES YOU — Belco 278**

**Choreographers:** Bill and Virginia Tracy

**Comment:** Nice dance routine and excellent music that makes you want to dance. One band has cues.

## **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

## **PART A**

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, —, Behind, —; Side, —, Front, —;  
5-8 Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov, —;  
9-12 (Cross Over to LEFT-OPEN) Fwd Two-Step; Fwd Two-Step; (Cross Over to OPEN) Fwd Two-Step; Fwd Two-Step;  
13-16 Circle Away Two-Step; Circle Together Two-Step to SEMI-CLOSED; Fwd, Close, Bk, —; Bk, Close, Fwd, —;

## **PART B**

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Bk, —;  
5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Banjo Wheel Two-Step; Wheel Two-Step end BUTTERFLY;  
9-12 Face to Face Two-Step; Bk to Bk Two-Step end OPEN face LOD; Rock Fwd, —, Recov, —; Bwd Two-Step;  
13-16 Rock Bk, —, Recov, —; Fwd Two-Step end M face WALL in CLOSED; Turn Two-Step; Turn Two-Step end facing LOD in SEMI-CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.

# **THINGS TO SING ABOUT — Blue Ribbon 1001**

**Choreographers:** Horace and Brenda Mills

**Comment:** An easy two-step with cues on one side of record. Adequate music.

## **INTRODUCTION**

- 1-4 CLOSED M face LOD Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch;

## **DANCE**

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close Cross, —; Side, Close, Cross end BANJO, —;

- 5-8 Fwd, Lock, Fwd, —; Fwd, —, 1/4 R Turn M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED;

- 17-20 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Bk, Close, Fwd, Fwd end M face WALL;

- 21-24 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Behind end SEMI-CLOSED;

25-28 Repeat action meas 17-20;

29-32 Repeat action meas 21-24 except to end in CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 SEMI-CLOSED Fwd Two-Step; Fwd, Apart, Point, —.

# **TONIGHT — Chinook 1003**

**Choreographers:** Gordon and Koko Sutton

**Comment:** Nice simple waltz with pleasant music. It has vocal on it.

## **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

## **PART A**

- 1-4 (Twirl) Side, Behind, Side; Thru, Side, Close; Side, Draw, Close; Side, Draw, Close;

- 5-8 SEMI-CLOSED Fwd Waltz; Fwd, Flare to SIDECAR M face LOD, —; Thru, Side, Close to BUTTERFLY M face WALL; Side, Draw, Touch;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A;

## **PART B**

- 1-4 Pas de basque L; Pas de basque R; Step, Swing, —; Spin Manuv end CLOSED M face RLOD;

- 5-8 (R) Waltz Turn; (R) Waltz Turn M face WALL; Twinkle, 2, 3; Twinkle, 2, 3;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 (Twirl) Side, Behind, Side; Thru, Side, Close; Side, Draw, Close; Step Apart, Point, —.

# **TOO MANY RIVERS — Hi-Hat 957**

**Choreographers:** Jess and May Sasseen

**Comment:** A fun to do two-step with nice music.

## **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

## **PART A**

- 1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step M face WALL;

- 5-8 Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —; Step, Brush, Step, Brush; Fwd Face WALL, Brush, Side, Touch;  
 9-12 Repeat action meas 1-4:  
 13-16 Repeat action meas 5-8:

#### PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Bk, —; BUTTERFLY Side, Behind, Side, Behind; Side, —, Front, —;  
 21-24 Fan Thru, Side, Cross, —; Fan Thru, Side, Cross to SEMI-CLOSED, —; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 to CLOSED M face WALL, —;  
 25-28 Repeat action meas 17-20:  
 29-32 Repeat action meas 21-24:  
 SEQUENCE: A — B — A — B plus Ending.  
 Ending:  
 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Rock Bk, Recov, Point, —.

#### TWILIGHT — Grenn 14276

Choreographers: Chet and Barbara Smith  
 Comment: No repeating in this two-step routine.  
 Music is adequate.

#### INTRODUCTION

- 1-2 CLOSED M face LOD Wait; Dip Bk, —, Recov, —;  
 DANCE  
 1-4 Fwd, 1/4 R Turn, 1/4 R Turn SEMI-CLOSED face RLOD; Bk; HALF-OPEN Rock Bk, Recov face COH LEFT-HALF OPEN, Rock Bk, Recov to face LOD; Fwd Two-Step,, Fwd Two-Step,, Pickup to CLOSED, Pivot, 2, 3, M face LOD;  
 5-8 (Trans) Walk, 2, Fwd, Close/Fwd; Bk, 2, Bk/Close, Bk end VARS; Rock Bk, Recov Turning 1/4 R SHADOW face WALL, Side, XIB; Balance L Two-Step,, Balance R Two-Step end R hand Star M face WALL, —;  
 9-12 Wheel Two-Step,, Wheel Two-Step M face LOD, —; Apart, XIB, Side, Close/Side; (Trans) Together, XIB, Side, Close/Side BUTTERFLY M face WALL; Side, Close, Side, Close;  
 13-16 Side, Close/1/4 R Turn face RLOD in LEFT-OPEN, Bk, Close/Bk end M face WALL; Side, Thru, Side, XIB end SEMI-CLOSED; Fwd Two-Step,, Fwd Two-Step to CLOSED M face LOD; Rock, Fwd, Recov, Rock Bk, Recov.

SEQUENCE: Dance goes thru three times plus Ending.

- Ending:  
 1-2 Fwd, 1/4 R Turn M face WALL, Side, Close; (Twirl) Side, Close, Apart, —.

#### VALENTINO TANGO — Blue Ribbon 1002

Choreographer: Gloria Rios Roth  
 Comment: The tango is not difficult and the music is interesting. Cues are on one side of record.

#### INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait (Long chord); Wait; Apart, —, Point, —; Fwd (slight Bk to Bk) ESCORT, —, Touch, —;  
 5-8 (W Around 8) Man in Place, 2, 3, 4; 5, 6, 7, 8 to CLOSED M face LOD; Corte Bk, —, Recov, —; Tango Draw;  
 PART A  
 1-4 Fwd, —, 2, —; Fwd, 2, 3, —; Fwd, —, 2, —; Fwd, 2, 3, —;  
 5-8 Fwd, —, 2, —; Bk, Close, Fwd, —; Fwd, —, 2, —; Bk, Close, Fwd to BANJO M facing LOD, —;  
 9-12 Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Fwd, —, 2, —; Side, Close, Cross to BANJO, —;  
 13-16 Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Fwd, —, 2, —; (W Hitch end

in SEMI-CLOSED facing LOD) Side, Close, Cross to SEMI-CLOSED, —;

#### PART B

- 1-4 Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide end HALF-OPEN, —;  
 5-8 (W Around) In Place, —, 2, —; 3, —, 4, —; 5, —, 6 to CLOSED, —; Corte Bk, —, Recov, —;

#### PART C

- 1-4 SEMI-CLOSED face COH Fwd, —, Thru to CLOSED M facing COH, —; Tango Draw; SEMI-CLOSED face RLOD Fwd, —, Thru to CLOSED M facing RLOD, —; Tango Draw;  
 5-8 SEMI-CLOSED face WALL Fwd, —, Thru to CLOSED M facing WALL, —; Tango Draw; SEMI-CLOSED face LOD Fwd, —, Thru to CLOSED M facing LOD, —; Tango Draw;

#### INTERLUDE

- 1-2 (Twirl) Fwd, —, 2 to CLOSED, —; Tango Draw;

SEQUENCE: A — B — C — Interlude — A — B — C — Interlude and Ending.

Ending:

- 1-4 (Twirl) Fwd, —, 2 to CLOSED, —; Tango Draw; Corte Bk, —, Twist, —; (W Recov, Apart & Point) M hold Corte.

#### VERA'S WALTZ — Belco 287

Choreographers: Jack and Vera Miltstead  
 Comment: An intermediate waltz with adequate music. One band with cues.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

#### PART A

- 1-4 Forward Waltz, 2, 3; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;  
 5-8 1/4 L Turning Box; 1/4 L Turning Box; 1/4 L Turning Box; 1/4 L Turning Box end SEMI-CLOSED facing LOD;  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL;

#### PART B

- 1-4 Balance Bk, Touch, —; Manuv, 2, 3 M face RLOD; Spin Turn end M face LOD; Bk, Side, Close;  
 5-8 (L) Waltz Turn; (L) Waltz Turn M face WALL; Whisk, 2, 3 end SEMI-CLOSED; Thru, face WALL, Close;

9-12 Repeat action meas 1-4 Part B:  
 13-16 Repeat action meas 5-8 Part B:  
 SEQUENCE: Dance goes thru twice second time eliminate meas 16 Step Thru and Corte.

#### WALTZING HEARTS — Grenn 14258

Choreographers: Cliff and Ruth Harry  
 Comment: A pleasant routine to dance. The music has the good big band sound.

#### INTRODUCTION

- 1-6 BUTTERFLY BANJO M face LOD Wait; Wait; Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; Recov M face WALL in BUTTERFLY, —, —;

#### PART A

- 1-4 Waltz Away, 2, 3; Turn In, 2, 3 to end in LEFT-OPEN facing RLOD; Solo Roll, 2, 3; 4, 5, 6 M face WALL in CLOSED;  
 5-8 Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn M face WALL in BUTTERFLY;  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 Repeat action meas 5-8 Part A:

#### PART B

- 1-4 Step, Swing, —; Step, Swing, —; (L Twirl) Waltz In Place, 2, 3 end OPEN facing LOD; (Wheel) Waltz In Place end in BUTTERFLY M face COH;  
 5-8 M facing COH repeat action meas 1-4 PART B end in BUTTERFLY M facing WALL;  
 9-12 Twinkle, 2, 3; Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn (R) Waltz Turn end facing WALL in BUTTERFLY;  
 13-16 (Twirl) Side, XIB, Side; Thru, Side, Close end BUTTERFLY M face LOD; Apart, Point, —; (L Roll to end BUTTERFLY BANJO) Waltz In Place, 2, 3 M facing LOD;

#### BREAK

- 1-4 Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; Recov M face WALL in BUTTERFLY;

SEQUENCE: A — B — Break — A — B plus Ending.

Ending:

- 1-4 Bk Twinkle, 2, 3; Bk Twinkle, 2, 3; Dip Bk, —, —; (Twirl) Apart, Point, —.

#### WALTZ TOUJOURS — Grenn 14262

Choreographers: Hal and Lou Neitzel  
 Comment: Waltz routine is pleasant to dance. The tune is the old favorite "Waltz Together."

#### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SIDECAR, —, Touch, —;

#### PART A

- 1-4 Cross, Side, Close to BANJO; Cross, Side, Close to SIDECAR; Fwd, Point, —; Step Bk taking CLOSED M facing LOD, Touch, —;  
 5-8 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Whisk) Fwd, Side, Cross; Fwd, —, Touch end in SIDECAR;  
 9-12 Repeat action meas 1-4 Part A:  
 13-16 (L) Waltz Turn; (L) Waltz Turn end M face WALL; (Whisk) Fwd, Side, Cross; Thru, Side, Close end CLOSED M face WALL;

#### PART B

- 17-20 Side, Draw, Close; Side, Draw, Close end in SIDECAR; Cross, Side, Close to BANJO; Twinkle, Manuv, 3 end in CLOSED M face RLOD;  
 21-24 (R) Waltz Turn; (R) Waltz Turn M face WALL; Side, Behind, Side; Thru, Point, —;  
 25-28 Behind, Side, Thru; Side, Draw, Touch; Fwd, Side, Close; Bk, Side, Recov in REVERSE SEMI-CLOSED;  
 29-32 Cross, Side, Close to SEMI-CLOSED face LOD; Manuv, 2, 3 to face RLOD in CLOSED; Pivot, 2, Bk; Bk, Side, Close end SIDECAR M face DIAGONAL LOD & WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Cross, Side, Close to BANJO; Thru, Side to CLOSED M face WALL, Close; Side, Draw, Close; Apart, —, Point.

#### WE GOT FUN — Dance Ranch 644

Choreographers: Herb and Erna Egender  
 Comment: This is a fun and easy two-step. Tune is the old favorite "Ain't We Got Fun." One side of record has cues.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;

# PART A

- 1-4 Side, Close, 1/4 L Turn M face LOD, —; Side, Close, 1/4 L Turn M face COH, —; Side, Behind, Side, Front; Walk, RLOD —; 2 to BUTTERFLY, —;  
 5-8 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Touch, Side, Touch; Side, Close, Cross/Turn M face COH, —;  
 9-12 Repeat action meas 1-4 Part A;  
 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

# PART B

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Bk Away, 2, 3, Touch; Together, 2, 3, Touch;  
 5-8 Side, Touch, Side, Touch; Side, —, Thru to SEMI-CLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step;  
 9-12 Repeat action meas 1-4 Part B;  
 1-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Circle, —, 2, —; 3, —, 4 to BUTTERFLY, —; Side, Touch, Side, Touch; Apart, —, Point, —.

# WHATCHA-MA-CALLIT — Hi-Hat 973

Choreographers: Paul and Rose Ann Marsh

Comment: A busy two-step with adequate music.

# INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

# PART A

- 1-4 Side, Close, Cross to SIDECAR, —; Fwd, Close, Bk, Close; Side, Close, Cross to BANJO, —; Fwd, Close, Bk, Close to CLOSED;  
 5-8 Side, Close, Side, —; Side, Close, Side end M face WALL, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk Fwd, —, Pickup to CLOSED, —;  
 9-12 Repeat action meas 1-4 Part A;  
 13-16 Repeat action meas 5-8 Part A except to remain in SEMI-CLOSED facing LOD:

# PART B

- 17-20 Lunge Fwd, —, Twist to face RLOD, —; Behind, Side, Thru to SEMI-CLOSED facing LOD, —; Fwd, Close, Bk, Close; Fwd, —, 2, —;

- 21-24 Repeat action meas 17-20 Part B;

# PART C

- 25-28 Change Sides Two-Step; Walk Fwd, —, 2, —; Change Sides Two-Step; Walk Fwd, —, 2, —;  
 29-32 Vine Apart, 2, 3, —; Vine Together, 2, 3 end CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 Rock Fwd, —, Recov to Face, —; (Twirl) In Place, 2, Apart/Point, —.

# WHO STOLE MY HEART AWAY — Cem 37029

Choreographers: Emmett and Monnette Courtney

Comment: Interesting and busy routine. Big band sound music.

# INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;

# PART A

- 1-4 Fwd, CONTRA BANJO 2, Fwd/Lock, Fwd; Fwd, Fwd/Lock, Fwd/Lock, Rock Fwd; Recov, Bk, Bk/Close, Fwd; Fwd, 1/4 R Turn M face WALL in CLOSED, Side/Close, Side/Close;  
 5-8 Rk Side, Recov, Thru to REVERSE SEMI-CLOSED facing RLOD/Step, Step; Side SEMI-CLOSED face LOD, Bk, Bk/

Lock, Bk; Rk Bk, Recov, Fwd/Lock, Fwd; Pickup to CLOSED, 2, Fwd/Close, Fwd;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end M face WALL:

# PART B

- 1-4 Side/Behind, Recov, Side/Behind, Recov; Side/Close, Side/Close, Point/Close, Point; Behind/Step, Step, Turn SEMI-CLOSED/Step, Step; Fwd, 2, 3, Point;  
 5-8 OPEN Away/Step, Step, Together/Step, Step; Away/Step, Step, Together to BUTTERFLY M face WALL/Step, Step; Twisty Vine, 2, 3, 4 end BANJO M face LOD; (Fishtail) Cross/Side, Fwd/Lock, Fwd, 1/4 R Turn M face WALL in CLOSED;

# PART C

- 1-4 Twisty Vine, 2, 3, 4; 5, 6, (Twirl) 7, Manuv to CLOSED M face RLOD; Pivot, 2, M face LOD, Fwd, 1/4 R Turn M face WALL; (Hitch) Fwd/Close, Bk/Close, Side/Close, Point;

- 5-8 Repeat action meas 1-4 Part C;

# BRIDGE

- 1-2 Repeat action meas 1 Part B; SEMI-CLOSED Fwd, 2, 3, Pickup to CLOSED M face LOD;

SEQUENCE: A — B — C — Bridge — A thru meas 15 then in SEMI-CLOSED Fwd, 2, Thru/Side to REVERSE SEMI-CLOSED, Behind.

# WHO STOLE THE KESKA — Blue Star 2088

Choreographers: Ken and Viola Zufelt

Comment: If you like Polkas you will like this one. The music is on the Folk Dance side.

# INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, Together, Touch to SEMI-CLOSED;

# DANCE

- 1-4 Fwd, Arnd, Side/Bk, to BANJO, Bk; (Arnd) Bk/Turn SEMI-CLOSED, Fwd, 2, Face WALL in CLOSED; Turn Two-Step,, Turn Two-Step,, Turn Two-Step,, Turn Two-Step,,  
 5-8 (WR) L Two-Step Away,, Around Two-Step,, On Around Two-Step,, Together Two-Step,, (WL) R Two-Step Away,, Around Two-Step,, On Around Two-Step,, Together Two-Step to BUTTERFLY M face WALL;

- 9-12 Side/Close, Side/Close, Side/Turn to Bk to Bk, Ck/Side; Side/Close, Side/Close, Side/Turn to BUTTERFLY, Side/Ck; Vine, 2, 3, 4; Roll LOD, 2, 3, 4 end R hand Star  
 13-16 Wheel Arnd Two-Step,, Arnd Two-Step,, Arnd Two-Step,, Arnd Two-Step end L hand Star,, Wheel Arnd Two-Step,, Arnd Two-Step,, Arnd Two-Step,, Arnd Two-Step end CLOSED M face WALL;



- 17-20 Turn Two-Step,, Turn Two-Step,, Fwd Two-Step,, Fwd Two-Step end M face WALL,, Strolling Vine, 2, 3, 4; 5, 6, 7, 8 end SEMI-CLOSED face LOD;  
 21-24 Fwd Two-Step,, Fwd Two-Step,, Fwd, 2, 3, Swing; (Roll Bk) Bk, 2, 3 SEMI-CLOSED, Touch; Fwd Two-Step,, Fwd Two-Step,,

SEQUENCE: Dance goes thru twice plus Tag

Tag:

- 1-2 CLOSED Fwd, Manuv M face RLOD, Pivot, 2; 3, 4 M face LOD, Apart, Point.

# YOU AND ME — Cem 37030

Choreographers: Chet and Barbara Smith

Comment: A speedy routine and the music is a reminder of the ballroom dance days with the big bands.

# INTRODUCTION

- 1-4 SEMI-CLOSED face LOD Wait; Wait; Swivel Walk, —, 2, —; 3, —, 4, —;

# DANCE

- 1-4 Fwd, Touch, Bk, —; Rock Bk, Recov, Fwd 1/4 R Turn face WALL, —; Bk, —, Rock Bk, Recov; Fwd L Turn, —, Bk, —; Rock Bk, Recov to CLOSED, Pivot, —; 2 M face LOD, —, Run, 2; L Pivot, —, 2 SEMI-CLOSED facing LOD, —; Run, 2, 3, 4;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8;

- 17-20 Fwd, Kick, 1/4 R Turn face WALL in CLOSED, Tap; Side, XIB, Roll LOD, —; 2, —, Side, Close; SEMI-CLOSED Walk LOD, —, 2, —;

- 21-24 Repeat action meas 17-20 except to end CLOSED M face WALL;

- 25-28 Side, Close, XIF to SIDECAR, —; Walk, —, 2, —; Side, Close, XIF to BANJO —; Walk, —, Fwd/Check, —;

- 29-32 Fishtail; Walk, —, Manuv end CLOSED M face RLOD, —; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; (Twirl) Walk, —, 2, —;

SEQUENCE: Dance goes thru twice then Step Apart, —, Point, —

# YOUR LOVE — Belco 285

Choreographers: Bill and Virginia Tracy

Comment: Not a difficult two-step with adequate music. One band has cues.

# INTRODUCTION

- 1-4 BUTTERFLY M face LOD Wait; Wait; (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch to CLOSED;

# PART A

- 1-4 Fwd Two-Step; Fwd Two Step; Side, Close, Cross, —; Side, Close, Fwd, —;  
 5-8 Repeat action meas 1-4 Part A;

- 9-12 L Turn, —, Step, Step; L Turn, —, Step, Step M again facing LOD; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face WALL, —;

- 13-16 Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED;

# PART B

- 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Fwd, —; Side, Close, Bk, —;

- 5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 BUTTERFLY, —;

- 9-12 Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Together Two-Step;

- 13-16 Side, Close, Thru, —; Recov, Side, Thru to SEMI-CLOSED, —; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice except second time thru on meas 16 Step apart, —, Point, —



# CONTRA CORNER



**W**HEN WE SPEAK ABOUT square dancing we are speaking in generalities for many of our dances are done in circles, some are done as couples, many are done in squares of quadrilles and some are done in lines. This last category includes a traditional form of dancing known as the Contra. One of the significant features of the contra is that it is danced to the phrase of the music. The dancer soon discovers that he has more time to do a right and left through or a ladies chain than he might have in doing a contemporary square dance. Contras are fun and although this type of dancing goes back more than 200 years there are more callers and dancers discovering it each month.

## TEACHING MODERN STYLE CONTRA DANCING

*By Dick Leger, Bristol, Rhode Island*

**W**HEN I HEAR people saying that they don't care for contra dancing, I usually follow up and find out how much they know about or have been exposed to this type of dancing. The answers I get vary, but most add up to the fact that they know very little about contras or that their exposure to them was inept in either the teaching, the calling, or the judgment in the choice of the contra itself.

Today's callers find themselves at a disadvantage because of the lack of training in this area. The pendulum in our square dance movement has, for years, been in the area of material with almost total disregard to *how* we should call it. Our caller's schools for too long have been lacking in the area of timing and phrasing and the understanding of music, thereby short-changing our newer callers in the necessary background they need for calling contras.

Even the callers active in the movement for a number of years find themselves lacking in the understanding of the music. This also puts them at a disadvantage, as they find the transition from club calling to something that demands precision very difficult to master. This brings out a fact that has been ignored for too long — a caller should not depend on the dancers to gauge his timing. He should provide the timing through proper use of the music he is calling to. In contras, this is a must!

If a caller doesn't understand the phrasing in the music he would be better off not to attempt to call or teach contras until he has proper training in this field! With proper training, most callers can master this art and add variety, beauty and quality dancing to their programs, much in the same manner that rounds provide in the programs now.

Speaking of round dancing, the contra dance structure is almost identical. They both demand precision, both in cueing and execution to the musical phrase. When you understand one, you automatically enhance your understanding of the other.

The setting up of the contra should be achieved as quickly as possible, depending on the type of contra that you hope to teach and call. I do most of my setting up from squares. First I line up the squares across the hall, and up and down the hall. I try to get about the same numbers in each row, but this isn't nec-

essary. If my contra is going to be an alternate duple, or improper duple (same thing), I simply have the head couples face their partner and back away, side ladies chain across, everyone in the same line join hands up and down the length of the hall and I'm set to go.

### NEEDHAM SPECIAL

By Herbie Gaudreau with variation by Dick Leger

**Formation:** Alternate duple, 1, 3, 5, etc. active and crossed over

#### TEACHING:

**Men face the girl on your left, do sa do Same girl swing, put her on your right and face away from caller**

**Make a line of four and go away from caller California twirl and come back in line** (this keeps spacing right)

**Bend the line** (centers back out)

**Ladies chain over and back**

**Everyone pass thru, turn back alone**

**Those who can** (everyone except the ends) **right and left thru**

**Face a new girl on the left.**

#### CALLING:

— — — —, **With the corner do sa do**  
 — — — —, **Same girl swing and whirl**  
 — — — —, **Put her on the right, down in lines**  
 — — — —, **California twirl, back in lines**  
 — — — —, **Bend the line, ladies chain**  
 — — — —, **Chain back**  
 — — — —, **Everybody pass thru**  
 — — — —, **You turn back, those who can right and left thru**  
 — — — —, **With the corner do sa do, etc.**

You can see that at no time do I mention who is active and who is inactive. In many alternate duple setups (1, 3, 5, etc. active and crossed over), it is not necessary for people to know whether or not they are active, as long as the caller knows what he is doing. As far as the dancers are concerned, even the cross overs are automatic, so they can just dance!

**F**OR THIS NEXT SEGMENT of contra dancing I am going to feature a dance that probably has had more to do with getting people interested in this form of dancing than almost any other dance or dances. The reason for its popularity is two-fold. First, it is very easy to set up from squares and second, it is easy to teach and call. Any dance that is easy to set up, easy to call and teach, and easy material with a novel approach is a sure-fire winner.

To the best of my recollection, this dance was written by the late Herbie Gaudreau and was named "Becket Reel" after Camp Becket in the Berkshires, Massachusetts. This is a YMCA camp where Herbie was a staff member for the dance weeks held there. I featured this dance at the Toronto and District

Association workshop and dance back in the late fifties. The members promptly fell in love with it and called it Slaunchwise Contra, later to be recorded by Don Armstrong as "Slaunch to Donegal."

### Setting It Up

Line up your squares across the floor and also up and down the hall. Heads lead to the right and circle four, head gents break and make a line. Now all join hands up and down the hall and we're ready to go with the contra.

### Teaching the Contra

Allemande left in your own line (not across the floor) swing your own partner. Put her on your right and as a couple slant to your left (still facing the other line on a diagonal) right and left thru. At this point be careful to point out that one couple at the head and one couple at the foot of the other line will have no one to face so they cannot do the slant right and left thru. Next call is everybody with the couple directly across, right and left thru. Same two ladies chain over and back. Same two couples make a left hand star and back with a right hand star — allemande left, etc. I always make sure that people know they are with their own partner throughout the dance.

### Calling the Dance

— — — —, **With corner allemande left**  
 — — — —, **All swing your own girl**  
 — — — —, **Slant left, right and left thru**  
 — — — —, **Straight across, right and left thru**  
 — — — —, **Same ladies chain**  
 — — — —, **Chain back**  
 — — — —, **Star left**  
 — — — —, **Star right**  
 — — — —, **Allemande left, etc.**

This is another dance that doesn't require the dancers to know too much about contra dancing. As a matter of fact, I start doing this particular dance very early in square dance class. It is a great way to let the people start to feel the phrase in the music. It does improve their dancing, and helps make them more conscious of quality in what they are doing. This is one way to help them maintain the quality in their dance experience throughout!

**T**HIS MONTH we are going to look at another dance written, I believe, by Herbie Gaudreau, to which I took the liberty of adding a little variation. This contra requires the teaching of some dancing skills, but once mastered it is a sure hit with any group! It is an alternate duple which means 1, 3, 5, etc. crossed over and active although the dancers don't have to know this if we set it up the fast way. Even the crossovers are automatic in this contra. On the Way to Pittsfield is the name of this winner. . .

### Setting It Up

The squares must be lined up across the floor and up and down as well. Head couples lead to the right and circle to a line. The ladies chain across the floor but don't chain back, everybody pass thru and U turn back. At this point, all join hands in one long line and we are ready to teach! This is a variation of the other quickie way to set up if you remember — heads face your partner and back away, side ladies chain across . . . same thing.

### Teaching

All face your corners and step up into loose ballroom dance position. The men start with their left foot, the ladies with the right foot for

a heel and toe, then side, close, side, out. Heel and toe (men right, ladies left), side, close, side, in. Repeat again. Heel and toe and out you go, heel and toe and in you go!

Now, with the same girl you do sa do, pass her by and swing the next (except the ends). You put her on the right and the ladies chain over and back. Same couples right and left thru, then everybody star thru, those who can pass thru and get ready for the heel and toe.

#### ON THE WAY TO PITTSFIELD

By Herbie Gaudreau, as called by  
Dick Leger

**CALLING** (prompt heel and toe)

Heel and toe out you go, heel and toe in you go  
Heel and toe out you go, heel and toe do sa do

— — — —, Pass her by swing the next

— — — —, Put on right, the ladies chain

— — — —, — Chain 'em back

— — — —, Same couples, right and left thru

— — — —, Everybody star thru

Those who can — pass thru, get ready for the  
heel and toe

Of course, as with any contra, selecting the music which really feels good to the dancers is so important. For this particular contra I like the selection "Trip to Bavaria," which is found on the album, "Caledonia Ball," a Thistle record. There are several other numbers on this album which are great for contras, so your money is well spent. Scottish music really gives the dancers the feel of precision when they move on the number one beat.

**T**HIS NEXT DANCE was written by a very good friend of mine by the name of Roger Whynot, who has written many find contras. I've picked this one in particular as it is along the style of fool-proof contras that I like for introduction to club dancers. It is an alternate duple-double progression contra, which means that it is 1,3,5, etc., crossed over and active as before mentioned, the double progression means that instead of the normal way of moving down or up the line one spot at a time, people will be moving up and down the lines two spots with each time through 64 beats of music. This is another alternate duple where the dancers do not have to know who's active and who's inactive as long as the caller understands this. It does have crossovers at the ends after each time thru one complete sequence. The name of this contra is Eighteenth of January.

#### Setting it Up

Line up the squares across the floor and also up and down the floor. Heads face your partner and back away, side ladies chain across and all join hands up and down the hall, we're ready to go. As long as I'm at it, let me give you still another quickie way to accomplish the same thing. After setting up your squares, heads pass thru, separate and go around two to a line, side ladies chain across and we're still ready to go.

#### Teaching the Dance

All face your corners and do sa do, same girl swing and make sure you stress putting the girl on the right. Square thru four hands, which will leave you coming up or going down the same line from which you started the square thru. Meet a new girl (except the ends) slide thru (if people don't know a slide thru just say meet a new girl, pass her by and both

face in). With the opposite couple circle four to the left once around, circle right the other way back. The ends cross over anytime. Two ladies chain over and back, face new corner and do sa do, etc.

#### Calling the Dance

— — — —, With your corner do sa do

— — — —, Same girl you're gonna swing

— — — —, Put on right and square thru

— — — —, Meet a brand new girl and

Slide thru — —, With opposite pair circle left

— — — —, Other way back circle right

Ends cross over —, Same two ladies chain  
across

— — — —, — Chain back

— — — —, With your corner do sa do, etc.

I especially like this dance as it tells me who really knows where the square thru starts and where it ends. Another point in the teaching of this dance that I always use is to make sure after the slide thru that you instruct the men to take the new girl's hand so they'll be ready to circle four. I usually find that if I tell the men I am depending on them to always remember to put the girl on their right after a swing, and also to take the new girl's hand, they will come through.

**T**HE VARIATIONS IN THE CONTRA dance is practically limitless. Each dance seems to have its own little gimmick to make it interesting and different. It may seem that many of them start off the same way but somewhere along the line that little something is added to go along with the precision of it, that really sells itself to the dancers. No wonder that when the dancers have been exposed to this type of dancing they usually ask for more! I have also witnessed the other extreme whereby the caller just hashes up the calls much in the same manner that he does with squares, and I am sad to say, the end result is not variety at all, but a continuation of poor mixed up timing with no apparent relation to the music. There also seem to be some contras whereby the caller starts you on phrase and ends you on phrase but everything in between is off phrase. To me, these callers are either unknowledgeable as to the feel — dance-wise — for contras that should be adhered to, or are not dancers themselves. The dance I would like to feature this time is called the Yucaipa Weathervane, written by Art Seele from New Jersey. It is another alternate duple, 1,3,5, etc. crossed over and active. For all intents and purposes it is another one whereby the dancers don't really have to know whether or not they are active or inactive as long as the caller knows.

#### Setting it Up

Once again, line up the squares up and down and across the hall. Still another variation in setting it up could be heads lead to the right and circle to a line, two ladies chain across and whirl away with a half sashay. At this point all join hands up and down the hall and we're ready to teach!

#### Teaching the Dance

All face your corners and do sa do, same girl swing and make sure she ends on the man's right. Right and left thru across and right and left thru back at which point we emphasize the courtesy turn a quarter more to form a weathervane. The weathervane is formed with the girls taking right forearms and the

men still in their courtesy turn position. Turn the vane all the way around (12 counts) cast the girls off three quarters (men letting the ladies walk forward around them as they are in place marking time but turning with them). Same two ladies chain across and back. Ends would cross over every other time to face a new corner.

#### Calling the Dance

— — — —, With the corner do sa do

— — — —, — Swing the same girl

— — — —, Put her on right, right and left thru

— — — —, — Right and left back

— — — —, Courtesy turn one quarter more  
(weathervane)

— — — —, — — — —

Cast off three quarters around, — — — the  
ladies chain

— — — —, — Chain 'em back

Ends cross over (every other time) new corner  
do sa do, etc.

The beautiful part in this contra is the flow of the weathervane and the cast off of the girls at the end of it. I have tried this contra with many styles of music and have no real preference, as it seems to work well with most any style. I would suggest that the music not be too fast, but a comfortable 128-130 beats a minute and on the smooth side.

**F**OR THE SERIES this time I would like to feature once again a contra that requires some dancing skill and utilizes a round dance basic called the grapevine. It is an alternate duple contra in its progression but it is not set up in the usual way (I'll explain that later in this article). I don't know the name or originator of this contra; I have named it "Balance-Grapevine" contra. This is a contra wherein the dancers don't have to know whether or not they are active as it seems that everyone contributes to the dance in one form or another! It is a little more difficult than any of the others we have featured and requires a little more thinking and knowledge of music.

#### Setting It Up

Form your squares so that they are lined up across and up and down the hall as well. Heads lead to the right and circle to a line. Two ladies chain across. All join hands and we're ready to teach!

#### Teaching the Dance

With your hands joined in one long line, balance to the left, then balance to the right (if your crowd can balance — great, but if they can't you can do the dance by stepping on the left foot, touch right, step on the right foot, touch left in place of the balance). All grapevine left with a side, behind, side, touch. Balance to the right, balance to the left, then grapevine right with a side, behind, side, touch. Everybody square thru four hands, if you meet someone swing; if you don't, don't! Put her on the right and the ladies chain over the back. The same couples right and left thru and half promenade back (half promenade is going across to the other line with men passing left shoulders and then wheeling around to form a line again). We are now ready to balance again. Be sure to warn people not to watch the other line as they will be doing





everything opposite! Ends cross over every other time (during the square thru).

### Calling the Dance

In your lines balance now

Left, —, Right, —, Vine, —, —, — Balance  
Right, —, Left, —, Vine, —, —, Square thru  
—, —, —, —, If you meet someone you  
Swing, (if you don't, don't) Put her on the right  
and ladies chain  
—, —, —, —, —, Chain back  
—, —, —, —, Same two do a right and left  
thru  
—, —, —, —, —, Half promenade back  
—, —, —, —, In your lines ready to balance

The next time through on this call you'll notice that before the square thru you'll have to add "those who can square thru" as the ends won't be able to. You can add the ends cross over, which comes every other time, at this point at which time everyone will have someone to swing and consequently all will be able to square thru. It is a peculiar aspect to this dance that is a little more difficult to comprehend than the usual dance. I wouldn't advise doing this one until you have mastered four or five others that are somewhat easier.

If anyone is contemplating going to contras on a serious note, I would suggest that you plan to attend a week-long school that specializes in timing only where you will receive the necessary training through actually doing, and doing correctly — not just being exposed!

**T**HE NEXT CONTRA I would like to feature in continuing the series is a contra written by Ted Sannella, who incidentally has written many fine dances. The set up in this one is along the same lines as that of Becket Reel, otherwise known as Slaunch to Donegal. The name of this dance is "Patriots Jig." This dance has an unusual aspect to it in that the ends of the line either participate in the beginning of the dance or the last sequence of the dance, but don't let it throw you. It still uses regular basics and can be followed quite easily.

### Setting it Up

Line up your sets across the hall and also up and down the hall. Heads lead to the right and circle to a line. All join hands up and down the hall and we're ready to teach the contra. Couple-facing-couple set up.

### Teaching the Dance

Allemande left in your own line (not across the floor), everybody swing your own. Put her on your right hand side and face the other line. With all hands joined in line, go forward and back. Holding only your partner's hand, with the opposite couple circle left 3/4 around and pass thru. If you meet someone, swing, if you don't, don't!

Put her on your right and across the set, right and left thru, those same two ladies chain (don't chain back). Right and left thru once more . . . ends cross over, etc.

Be sure to caution the end people at this point that even though they will be able to do the allemande left, they should not swing, but will be able to dance again after the circle 3/4 and pass thru!! This is the action of this contra that is different.

### PATRIOTS' JIG

By Ted Sannella

INTRO: With the corner allemande left;

— — — —, Everybody swing your own;  
— — — —, Everybody go forward and back;

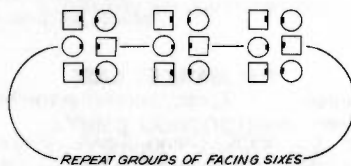
— — — —, With the opposite two circle left,  
— — — —, Go three quarters,  
— — — —, Pass thru and swing the next;  
— — — —, Straight across right and left thru;  
— — — —, Same two ladies chain across;  
— — — —, Same couples right and left thru.  
— — — —, With the corner allemande left;

One aspect of this dance you'll find as you call it, is that the circle 3/4 only takes six steps and you have to get the pass thru in on beats 5 & 6, then swing the next on beats 7 & 8, otherwise you'll be too late. At the same time, you don't want to lead your dancers too far with the calls, so they won't pass thru in the wrong direction. This is the challenge in this type of calling and dancing, you can't compromise!

## TRIOLANZAS ARE CONTRAS DONE IN THREES

**O**NE OF THE BEAUTIES of contra dancing is the fact that they can be done with virtually any number of couples starting with four and working up to a hall full. And, as we've been discussing in this column, the contra idea isn't necessarily restricted to lines facing lines. Contras can also be done in circles, in columns of fours-facing-fours (Mescalanzas), etc. In the September, 1977 issue of SQUARE DANCING we introduced you to the three-couple variations of the Mescalanza, or the Triolanza, and presented one example, Triolet.

Just to refresh your memory the trio concept consists of a minor set or a line of three dancers facing another line of three dancers. A major Triolanza set is made up of a series of these trios in a long column so that, having finished doing the dance with one trio, the dancers in one line of three can pass thru and repeat the dance with the next trio. Instead of columns, the trios can form a large circle of threes-facing-threes; one trio facing counter-clockwise standing in front of another trio facing clockwise. In this way, as one time through the dance is completed, the dancers will pass thru the trio they are working with and move on to do the pattern with a new trio. Here's the diagram showing a portion of the circle with dancers evenly spaced around the hall.



Instead of using a pass thru at the end of the figure to move on to a new line of three dancers, Triolet introduced a unique method of progression. In the set of six dancers they all face to their own right and then, following the leader, they single file promenade halfway around their small circle. Having moved 8 steps and having exchanged places with the other line of three, the dancers face to their right, turning their backs on the other trio, and face a new threesome ready to start the dance.

### Try These for Size

We'll come back to this method of progression later, possibly in another issue, but for those experimenting with this form here are

some samples that use the simple pass thru at the end for their progression.

### TRES TRIO

By Ken Kernen

Record: Mason's Apron, Folkraft 1512

— — — —, — Circle left  
— — — —, —  
— — — —, — Ends do sa do  
— — — —, — Centers do sa do  
— — — —, — Centers face right do sa do  
— — — —, — Centers face left do sa do  
— — — —, — Go forward and back  
— — — —, — Pass thru, on to the next circle left

### ALTERNATE "TROIS"

By Ken Kernen

— — — —, — Circle left  
— — — —, — Circle right  
— — — —, — Centers do sa do  
— — — —, — Ends do sa do  
— — — —, — Centers turn one on the right with the right  
— — — —, — Centers turn one on the left with the left  
— — — —, — Go forward and back  
— — — —, — Pass thru, on to the next circle left

### MASON'S TRIO (MODIFIED)

By Ken Kernen

— — — —, — Circle left  
— — — —, —  
— — — —, — Centers do sa do  
— — — —, — Ends do sa do  
— — — —, — Centers star right with the right two  
— — — —, — Centers star left with the left two  
— — — —, — Go forward and back  
— — — —, — Pass thru, on to the next circle left

## A PROGRESSIVE SIX USING CONTRA CORNERS

**A**T ONE TIME we must have talked about the title of this column and what it means. Turning *Contra corners* is one of the few movements that are unique to contra dancing. We can't remember doing the pattern in squares although there's no reason why it wouldn't work.

To remind you — the contra corners' action is done from facing lines of 3. The center dancers in each line will step forward and, touching right hands they will move past each other and proceed to the person to their right in the opposite line. This person who is one contra corner will be turned by a left hands-up or pigeon wing. After turning, the two actives will head toward each other in the center again, pass right shoulders (touching right hands) and move to the left end of that line to turn the other "contra corner" with a left pigeon wing. Following that, the next call may have the two actives return to their starting positions in lines of 3 once again.

A good cadence call for this goes:

**Pass active by the right**  
**Turn right opposite, left**  
**Pass active right**  
**Turn left opposite, left**

The action is fun to do, particularly for those who are active. Inactives must remember to move out to meet the active who is heading toward them. You'll find *turn contra corners* in a number of collections including the Caller/Teacher Manual\* See Sacketts Harbour (37) and Cayman Island Contra (36).

As you may have guessed, we've been lead-



ing up to something. We've been playing around with a type of circle contra done in facing lines of three which is a bit different. The formation is set up with 3 dancers facing clockwise in a line and working as a unit. They are facing another threesome, facing counter clockwise. So you have a ring of facing threes all around the hall. You must be sure that you have enough room in the hall for the progression and you'll find the dance works best when you have at least 5 units of paired up threesomes (30 dancers). Here's the dance.

#### Circle 6

all in each unit circle left — 8 steps

#### Circle right

return to starting position — 8 steps

#### Forward and Back

lines of 3 move forward 3 steps, stop, then back up 3 steps and stop

#### Right ends Do Sa do

diagonally and meet in the center

#### Left ends Do Sa do

**Centers turn Contra Corners** — 16 steps  
(Use Cadence call here)

Just as the centers finish the Contra Corner routine the person at the right end of each line faces right. The person who was at the left end closes up and falls in behind and the person who was originally "active" in the center and had been leading off in turning Contra Corners falls in behind the other two in his line so all three are ready to go single file.

Both lines of three move counter clockwise single file, halfway — 180°, until they have traded sides. At this point each person makes an independent right face turn. Each threesome remains intact but each has separated from the three they had been working with and are now facing a new three ready to circle six to the left and begin all over.

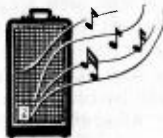
(As the cadence call ends use this)

#### Face right, close up, go single file

— — — —, Now face to the right and circle to the left.

This works fine with a well-phrased jig or reel, not too fast.

\*The Caller/Teacher Manual for Contras. Published by The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, CA 90048. (\$5.00 per copy plus postage.)



#### BANJO CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1, 3, 5 and every other couple active and crossed over.

#### INTRO: The one below banjo-go;

— — — —, — — Sidecar back;

— — — —, Face this lady, heel toe;

Heel toe side close side, heel toe side close side;

Heel toe side close side, Heel toe — do-sa-do;

— — — —, — — Same lady swing;

— — — —, With couple across circle left;

— — — —, — — Left hand star;

— — — —, New one below banjo-go.

**NOTE:** As the dance starts with each dancer in a Butterfly banjo position (dancers standing right side to right side, facing in opposite directions — hands held up.) the men will move forward and the ladies will back up. This means that one column of couples is headed "down," away from the caller as the others are headed "up."

#### BORROWED FROM LEGER

**Formation:** 1, 3, 5, etc. active and crossed over  
(To start corners face each other and join two hands as in Aston Polka.)

— — — —, All get set for the heel and toe

(Heel, toe, out —, heel, toe, in, —,)

(Cadence calls, not prompts)

(Heel, toe, out, —,) Everybody in do sa do

(Cadence calls, last four counts prompted)

— — — —, Pass by and swing the next

(Except the ends)

— — — —, Face across and half promenade

— — — —, — — Two ladies chain

— — — —, — — Chain 'em back

— — — —, — — Everybody star thru

Those who can pass thru, now with your corner heel and toe

#### CONSTANT CONTRA

By Mitch Pingel, Broomfield, Colorado

Formation: 1, 3, 5 and every other couple active and crossed over.

#### INTRO: Do-sa-do corner;

— — — —, — — Same girl swing;

— — — —, — — Star left;

— — — —, — — Star right;

— — — —, — — Ladies chain;

— — — —, — — Chain back;

— — — —, All pass thru and turn alone;

— — — —, Lady on right 1/2 promenade;

— — — —, — — Do-sa-do new corner.

#### LONG VALLEY

By Don Armstrong

Formation: 1, 4, 7, etc., active but not crossed over

Intro — — — —, Actives cross go down the outside

1-8 — — Below two, with the couple above circle four

9-16 — — — —, Once around then ladies chain

17-24 — — — —, With the music chain them back

25-32 — — — —, Actives cross go up past two

33-40 — — — —, With the couple below circle four

41-48 — — — —, Actives down center below two turn out\*

49-56 — — — —, — — Up pass one

57-64 (— Weave in — cast off, actives cross go down the outside) (Start of next time)

\*Caller indicates ON AT THE HEAD every third sequence through the dance.

#### THE MARKET LASS

Formation: 1, 4, 7, etc., couples active but not crossed over

**Music:** LS 1008, Glenn Towle. Played by Dudley Laufman and the Canterbury Orchestra. From F & W Mistwold

Intro — — — —, Actives roll out and down the outside

1-8 — — — —, Below two couples and cross the set

9-16 — — — —, Pass one take both couples forward six and back

17-24 — — — —, Right hand to partner turn three quarters

25-32 — — — —, — — Forward six and back

33-40 — — — —, Right hand to partner turn three quarters

41-48 — — — —, With the couple above right and left thru

49-56 — — — —, — — Right and left back\*

\*Caller indicates On at the Head every third sequence through the dance.

#### OHIO RIVER CONTRA

By Jerry Helt, Cincinnati, Ohio

**Formation:** 1, 3, 5 and every other couple active and crossed over.

**Music:** The author recommends a good 6/8 tune.

Intro — — — —, Actives do sa do with inactive lady

1-8 — — — —, Same three circle to the left

9-16 — — — —, And you let her go,

with the inactive gent do sa do

17-24 — — — —, Same three circle to the left

25-32 — — — —, Break to a line,

pick up the lady go down in fours

33-40 — — — —, Turn alone — — come back

41-48 — — — —, Bend the line do a slow square thru

49-56 (Right two cha cha cha), (left two cha cha cha)\*

56-64 (Right two cha cha cha), actives do sa do with inactive lady.

\*(Cadence calls, not prompts)

#### ROAD TO CALIFORNY

Traditional, from Ralph Page

Formation: 1, 4, 7, etc. active NOT crossed

— — — —, — — Actives cross

Below one face out and you balance,

— — turn by the right

— — Go full around,

three in line you balance again

— — Turn by the left,

actives center and swing your own

— — — —, Put her on your right down by twos

— — — —, Wheel turn come back to place

— — Cast off, — — right and left thru

— — — —, — — And a right and left back

— — — —, — — Actives cross

This is a smoothie and, unlike some triples, manages to keep the inactives fairly busy. Note that in the opening the actives pass right shoulders as they cross but they do not go past the opposite line. We'd classify this contra as tricky but not difficult.

#### SOMETHING OLD

By "Stew" Shacklette

Formation: Number one couple active, no cross over

Intro: Both end couples do sa do

1-8 — — — —, Center couple do sa do

9-16 — — — —, Active couple down center wheel

17-24 — — — —, Come back to place cast off

25-32 — — — —, Top two couples right and left thru

33-40 — — — —, Same two right and left back

41-48 — — — —, Active cast down outside below and box the gnat

49-56 — — — —, All go forward and back

57-64 — — — —, Just the ends do sa do

#### SOMETHING NEW

By "Stew" Shacklette

Formation: Number one couple active, number two couple crossed over

Intro With the one below right hand star

1-8 — — — —, Back by the left

9-16 — — — —, Same two right and left thru

17-24 — — — —, Active couple do sa do in center

25-32 — — — —, Active couple swing in center

33-40 — — — —, Go down the center, turn alone

41-48 — — — —, Come back and cast off (with number three couple)

49-56 — — — —, Just those two pass thru U turn back

57-64 (come in at the head), — — — —

# Traditional Treasury

By Ed Butenhof

**M**ANY WHO ARE DANCING today "cut their teeth" on the dances we now call "Traditional." These include patterns in popular vogue just prior to the contemporary explosion of square dancing. They're fun to do and quite a number of groups are springing up across the country where this type of dance is spotlighted. As a matter of fact there are a number of clubs that have never stopped using these dances.

**W**HEN DISCUSSING traditional dancing, it's hard to know where to draw the line. The field is so broad, both in regional variation as noted previously, but also in formation, age, and style.

To illustrate some of that variety we have an English Country Dance (The Black Nag), which was published by John Playford in 1670, and which has been enjoyed in this country for hundreds of years. We also have an Appalachian "big circle" dance I learned from Jim Morrison, a traditional caller presently located in Charlottesville, Virginia. Both are easy to teach and will add variety to your program.

## THE BLACK NAG

(Folkraft 1174 or Front Hall LP FHR-01)

**Formation:** Three couples, men in one line (to the caller's right) facing partners (also in a line to the caller's left). Couple closest to the caller is number one, next number two, last number three.

### FIRST PART:

**All forward** (toward caller) **4 steps** (called "up a double" originally) **and back**

**Repeat up a double and back** (16 beats)

**Number one couple join hands and slide up 4** (toward caller) **number two same, number three same** (total of 12 beats)

**All solo turn clockwise in 4 steps** (called "turn single" originally)

**Number three couple slide back, number two, number one, and all turn single** (16 beats)

### SECOND PART:

**All side with partner** (forward to touch right shoulders and back)

**Repeat with left shoulders** (16 beats in all)

**Number one man and number three lady change places** (4 steps), **number three man and number one lady, number two man and number two lady and all turn single** (16 beats in all)

**Repeat back to places** (16 beats)

### THIRD PART:

**Turn partner with right arm to place, then turn with left arm** (16 beats)

**Men hey** (number one face down, two and three face caller, starting with right shoulder all three move in a "figure eight" pattern, weaving around) (16 beats to return to place)

**Ladies hey** (same pattern) (16 beats)

The "big circle" dance often includes many figures, one of which might be this one:



## THE FOUR LEAF CLOVER

(Try Folkraft LP 36. The music is fast, 140+, so use small running steps.)

**Formation:** Start with a big circle of couples, each "odd" couple inside, looking at an "even" couple. After dancing for a while with that couple, the "odds" will move to their left to a new "even" couple, etc.

### FIGURE:

**Circle left, ladies chain, chain back**

(or other "warm up" moves)

**Odds dive thru to a four leaf clover** (odds dive thru evens and without anyone dropping hands, odds back under their own joined hands, drop both arches so all of the still joined hands are piled between the two couples — Voila: a four leaf clover)

**Circle left that way**

**Finish it off** ("odds" raise their still joined hands in an arch and pull the "evens" through, "evens" back under their own still joined hands and reform a circle)

(You can move them on at this point, after a circle left perhaps, or you can have them reverse the whole thing with the "evens" leading.)

For those who remember the old "dishrag" figure (Dive for the Oyster, etc.), the four leaf clover is the same figure, but stopped halfway before completing. Undoubtedly the two figures come from the same roots.

Big circle dances usually start and end with movements in one large circle (or serpentine line), breaking up into "odds" and "evens" for the middle portion. The beginning and end can involve spirals, dip and dive around, or any grand march figures as the leader wishes.

**I**F ANYONE THINKS traditional dancing is dead and buried in musty old books, think again. The following dance and its music was written by Ralph Page (Keene, New Hampshire) in honor of Bob McQuillen, a prominent folk musician for over 30 years in New England. "Duke" Miller, a traditional caller for many years, from Gloversville, New York, sent me his version of Ralph's dance, which I have modified in turn to change the partner progression a bit. How's that for a real live folk process? In any case, I believe you'll find it an interesting dance, easy, but a little different.

## MCQUILLEN'S SQUEEZE BOX

(Use LP #RP 500, available from Ralph Page — a terrific record for traditional dances or contras.)

### BREAK

**Allemande left corner, turn partner right**

**Men star left, turn opposite by the right**

**Allemande left new corner,**

**then go forward three**

**Right left, right, turn back one you see**

**Allemande left this corner, weave the ring**

**In and out around until you meet your own**

**Promenade**

## FIGURE

**Keep on going don't slow down**  
**Head two couples wheel around**  
**Right and left thru**  
**Same ladies chain (don't chain back)**  
**Everybody forward and back**  
**Pass thru and circle four**  
**Swing partner (the girl on your right)**  
**Keep this girl and promenade**

(Some will have corners and some will have right hand ladies, but if you alternate the sequence heads, sides, all will work out in the end)

Another dance which has gone through many forms for at least 80 years has been sent by Al Scheer, a very busy traditional caller from Littleton, Colorado. It's done in a big circle, couples facing couples. (If couples face around the circle, partners will stay together but progress on to new couples each time thru; if couples face in and out of the circle, it will be a mixer.)

## GOOD GIRL

(Any 64 count reel, jig, hoedown or singing call will work. Try different music to vary the flavor and "feel" of the dance.)

### FIGURE

**With the corner (she's in the same circle as the man) do sa do**

**Same girl swing (Put her on the right and)**

**Circle to the left** (four people in a little circle)

**Circle right** (break to a line of four — two couples — with the man who was originally in the outside circle on the outside end, all facing reverse line of dance)

**Promenade (the wrong way round)**

**Wheel as a couple and promenade back**

**Bend the line and ladies chain**

**Chain them back** (men face left, ladies face right and repeat the whole sequence)

**T**RADITIONAL DANCING is hard to define and for many it has almost come to mean "that which is not modern club dancing." Bob Dalsemer from Baltimore, Maryland (who has studied traditional dancing in Maryland, Pennsylvania and West Virginia) puts his finger on some real distinctions, however. He says, "The modern thirst for new material is diametrically opposed to the attitude of traditional dancers and callers. Change in traditional dancing happens slowly and generally is a process of simplification rather than growing complexity." He also says "A characteristic of traditional dance is that physical body movement is the source of pleasure, not intellectual knowledge of complicated figures." I couldn't agree more.

The following is sent by Roger Whynot, a traditional caller from Pride's Crossing, Massachusetts. As with other New England squares, it should be done precisely on phrase, so that one movement flows smoothly into another, with no stops.

## JENNY'S STAR

(Use a well phrased reel or jig)

**Four ladies promenade outside the ring (16)**  
**Into the center and star left once around (8)**

(Give right to partner while holding star)

**Balance (4) and turn half by the right (4)**

(Men have the star now)

**Balance (4) and step thru to right hand lady (4)**

**Swing that lady (8)**

**Promenade (16)**

**Repeat three times to regain original partners**  
 (add breaks as desired)

From "Old Square Dances of America" by Neva Boyd and Tressie Dunlavy — a collec-

tion of dances from southern Iowa and dated 1932, comes this one.

#### STAR BY THE RIGHT

(Use a lively, well phrased hoedown, since this is marked as a phrase also)

**All balance (8) and swing partners (8)**  
**Allemande left and right and left grand,**  
**Meet your partner and promenade (16)**  
**First couple balance (4) and swing (8),**  
**Lead out to the right of the ring (4)**  
**First and second couples star by the right (8),**  
**And back by the left (8)**  
**Turn opposite by the right (4)**  
**Turn partner by the left (4)**  
**Lead to the next (and balance)**  
**First and third couples star by the right, etc.**  
**First and fourth couples star by the right, etc.**  
Repeat all three times to give each couple a chance to lead.

**T**O TRADITIONAL DANCERS, at least in the Northeast, the first caller's name to come to mind is Ralph Page of Keene, New Hampshire. It might be well to quote Ralph on his dances. "To a purist these are not traditional dances because I arranged them from traditional figures. I'm a traditionalist up to a certain point. I am not and never have been a purist."

#### WHIRLIGIG AND CHEAT

(use "Rakes of Mallow" or whatever you like)

**INTRODUCTION:** Anything you like

**FIGURE:**

**Two head men to the right of the ring**  
**Right hand lady with your right hand swing (turn)**  
**Back to partner with left hand round**  
**Head men in center by right one and a half round**  
**Opposite lady by the left hand round**  
**Head men center go one and a half by right**  
**Your partner left, left hand lady right hand round**  
**Back to partner left hand round, those two**  
**Men cheat or swing anywhere in hall**  
**Run back home and swing your own,**  
**Promenade partner**  
**(Repeat to side men, all men, head ladies, side ladies, all ladies)**

Another caller I'd like to introduce is Roger Knox of Ithaca, New York. He says Floyd Woodhull called this dance over 30 years ago.

#### BOUQUET WALTZ

(use any well phrased reel, not a waltz)

**INTRODUCTION:** Anything

**FIGURE:**

**First couple promenade thru couple facing you**  
**Lady go left, gent to right around the outside**  
**Pass partner and circle three with the sides**  
**Three by six in a bouquet waltz,\* three around**  
**Three while third couple swing**  
**Others circle six in a six hand ring**  
**Circle round them while they swing**  
**Allemande left and grand right and left**  
**All the way around to home**  
**(Repeat for couples 2, 3 and 4)**

\*Bouquet waltz: First man circles left with fourth couple while first lady is circling left with second couple. The two circles of three move around each other (counterclockwise) to place while circling. Third couple can swing through all of the preceding if they're up to it — otherwise they start when the circles of three finish their bouquet waltz.

Don't worry about style or phrasing too much on either of these — just let the dancers

do what comes naturally. They'll hoop and holler and they'll enjoy. Happy dancing!

**P**EOPLE ASK WHERE TRADITIONAL dancing is done. Strictly speaking, some would say it's only traditional if done *in that community* and *in that manner* for a long time. I prefer to think of traditional as a style — easily taught, smooth and fun, a style which can be transplanted as long as the essentials are retained. The Pinewoods (Mass.) Camp of the Country Dance and Song Society is one place where that kind of tradition is taught, transplanted and spread. Barbara and I had a ball there last summer. Two of the staff were Sandy Bradley from Seattle, Washington, and Tony Parkes from Bedford, Massachusetts. They're both fine (but quite different) traditional callers.

#### SANDY'S INSIDE OUT

(Use any good fiddle hoedown)

**First couple lead right and circle left,**  
**Back to the right single file**  
(left hand on left shoulder of the one in front)  
**Take hand on your own shoulder with your right and lift it over own head**  
(you'll now be in an inside out circle)  
**Circle left that way, first couple**  
(man on right, lady on left) **turn back**  
**To back** (or as Sandy says, "butt to butt")  
**And back under own arch, pulling the other couple thru** (don't drop any hands),  
**Circle left, ladies chain** (back to partner),  
**Swing opposite, swing partner** (can end there or go on to pick up third couple and then fourth before starting again with second lead)  
(The "dishrag" pull-thru works with any number of couples in the circle — try it)

#### TONY'S STAR BREAKDOWN

(Use "Kitchen Junket" (Fretless LP200)  
Tony's marvelous dance record)

**Four ladies right hand star (8),**  
**Allemande left with partner once and a half around (8)**  
**Four men right hand star (8),**  
**Allemande left with partner once and a half around (8)**  
**Man balance (4) and swing (12),**  
**The right hand lady (in her place)**  
**Promenade around back to her place** (after all, it's only fair to have the men move once in awhile)  
(Repeat three more times)

**R**ICH CASTNER of Brockport, New York, is a traditional caller and a dance historian. He teaches dance at the Brockport Campus of the State University. One of the traditional dances he uses is the Buffalo Quadrille — a very easy and smooth flowing dance.

#### BUFFALO QUADRILLE

Use any strongly phrased reel or hoedown  
**Circle right\* (8 counts), circle left (8)**  
**Everybody balance\*\* (4 counts) and wheel halfway (4); balance and wheel again (8)**  
**Four ladies chain across (8); chain back (8)**  
**Take corner and promenade full around**  
**Repeat three times to regain original partner**  
(Any 64 count break can be used)

\*The circle right is very smooth coming after the preceding promenade with no stop.

\*\*The balance is done holding nearest hand with partner — both step on left foot and swing right across, then step back on right (in original spot) and swing left across (count 1, 2, 3, 4).

The wheel halfway is done by men backing around and ladies walking forward to face out of

the square. When repeated, this leads smoothly and continuously into a four ladies chain.

Dick Kenyon from Glendale, Arizona, is a modern western caller who is also very interested in traditional squares. He danced as a very young man in the 30s, he tells me, and vividly remembers a plump widow lady who loved to swing and who smothered him to her ample chest, not allowing a breath until the swing was completed. Dick sent me a booklet printed by the "Valley of the Sun Square Dance Organization" 30 years ago containing the dances used in Arizona at that time. This is one of them.

#### SHOOT THAT PRETTY GIRL

Uses a fiddle lead hoedown, phrasing not too important

**First couple out to couple on the right**  
**Circle four with all your might**  
**Drop that tent in the center of the set**  
**And circle three, shoot that pretty girl to me**  
**Swing, swing, everybody swing, four hands up and around you go**  
**Two little ladies do si do, change them once and on you go\*\*\***

\*\*\*Do si do requires the ladies to loop around each other and back to their own partners with the left hand, he leads her around (with his left) behind his back and lets her go, while reaching across to the opposite lady with the right. He turns the opposite by the right, returning to his own partner for a courtesy turn (about 16 counts).

This Do Si Do was very common in the west in the 30s and 40s. Sometimes it didn't end with a courtesy turn, but continued "opposite right, partner left, opposite right, etc." until the caller chose to call something else.

This, as many others were at that time and place, is a visiting couple dance. Couple one does the figure with couple two, moves on to do it with couple three and then four. After a break, couple two visits, and so forth. It's an easy way for new people to learn a dance — just make sure they start as the fourth couple.

**A**LMOST BY DEFINITION a traditional caller must work well with music. In fact, many of the traditional callers I know, especially in New England, were competent musicians before they took up calling. Tod Whittemore of Needham, Massachusetts, is a good example. He plays piano, accordion, guitar or harmonica when he isn't dancing or calling. Tod is fairly new as a caller and states that he's still searching for a personal "style." One of the dances I've heard him use is a version of the Arkansas Traveler. For this one use a fiddle hoedown or a reel.

**Head couples forward and back**  
**Heads crosstrail thru and around to place**  
(as soon as the heads have passed, sides start the Arkansas Traveler figure, which is —)  
**Opposite right hand around, back to partner left hand round**  
**Everybody to corner right hand round, back to partner left hand round**  
**Swing corner** (long swing — 16 counts)  
**Promenade around to man's place**  
This variation keeps everybody moving smoothly Repeat for heads, then twice for sides.

In New England, incidentally, a dance is not fully traditional unless it has real live musicians. Often a piano player and a fiddler will be hired, with perhaps one or two more pieces



if the budget permits. Others may come without pay to "sit in" and play along. In this way new musicians learn to play dance music. They begin to play louder and eventually get paid themselves. Even if the music is not technically as "good" as records, the presence of the musicians and the immediacy of the music produce an atmosphere which is hard to match with a record dance. When the musicians are really good (and many in New England are) it leaves you dancing in air — a real natural "high."

George Thompson of Michigan kindly sent me a copy of "Swing Your Partner," a delightful hand printed book (1941) by Durward Maddocks (Vermont). He says he has enjoyed dancing like that described in the book for many, many years. One of the dances is called "The Caledonians."

#### THE CALEDONIANS

(Use a fiddle hoedown with any opening, break, etc., that you like. Phrasing is not too important)  
**Four ladies to the right and swing the gent**  
**Four gents to the left and swing the ladies**  
**Four ladies to the right and swing the gents**  
**Four gents to the left and swing the ladies**

At this point every one will be half way around (if they stayed where they swung) and with their own partner. Depending on stamina, it can be repeated to place or they can just promenade or circle half back to place.

As a footnote, it is a shame that modern square dancers have never learned to swing. For most it's once around (4 beats) and stop. If a swing is well timed with the beat, and the partners are properly counterbalancing each other, the swing can be the smoothest and most satisfying movement in dancing. When the buzz step swing was invented (probably around 1870 in New England) it swept the dance world by storm (as the waltz had done some years before). Incidentally, as New Englanders know, the swing does not have to be fast. If dizziness is a problem, tiny steps can be taken so that once around takes 8 or even 16 beats. Traditional dancers and contra dancers can and do swing continuously for 64 counts or even more. Those who haven't mastered it don't know what they're missing.

ONE OF THE NAMES that is still heard in modern square dancing is Sally Gooden. Sally was a name for the right hand lady, while the opposite lady was the "girl from Arkansas," and the corner was "old grandmaw." The partner was a "taw" (to rhyme with grandmaw). There were a number of dances consisting mainly of arm turns involving these people and the dance was often called "Sally Gooden." The following version is found in Lee Owens' "American Square Dances of the West and Southwest (1949). Use a fiddle hoedown.

#### SALLY GOODEN

**First old gent out to the right and swing** (a right arm turn really) **Sally Gooden and swing** (turn right) **the girl from Arkansas**

**Now swing** (left) **Sally Gooden, and now your taw** (right)

**Don't forget your old grandmaw, you ain't swung granny since way last fall** (left)

**Go back home and everybody swing, promenade** (repeat for each gent)

(The arm turns simply use alternate arms once started)

Many of the older books, incidentally, use the terms swing and turn interchangeably, relying on context and familiarity to keep things straight.

Versions of this dance are plentiful in old books — obviously it was popular. Ralph McNair in "Square Dance" (1951) had one called "Old Arkansas" which had the ladies go one by one to the right hand couple, back home (Arkansas), the opposite couple, home, the left hand couple, and home. In that dance the ladies did a two-hand turn with the other lady, then a swing with the gent at each stop. Still another version is one I have used for years. I don't remember whether I "re-searched" it, "stole" it or made it up. It combines Sally Gooden with a bit of Birdie in a Cage. It's wild but fun to do. I call it "Turn by the Right."

#### TURN BY THE RIGHT

Fiddle hoedown

**First man to right hand lady with right hand around, back to partner with left hand 'round**  
**Opposite lady with right hand 'round, back to partner with left hand 'round**

**Left hand lady with right hand 'round, back to partner with left hand 'round**

**First lady to right hand gent with right hand 'round, back to partner with left hand 'round**

**Opposite gent with right hand 'round, back to partner with left hand 'round**

**Left hand gent with right hand 'round, back to partner with left hand 'round**

**First lady in center like a birdie in a cage** (others join hands and circle seven around her)

**Bird hop out and crow hop in** (guess who) **seven hands 'round you're gone again**

(a little tweet tweeting and caw cawing at these points is not out of place)

**Crow hop out and swing your own, everybody swing and promenade** (repeat for other three)

These dances are not normally phrased very carefully. They're wild and exciting rather than smooth and precise. Don't worry too much about accuracy or style, just have fun with them.

TO ME TRADITIONAL DANCING is determined by style, not by age. Callers have always exercised their creativity by arranging easy movements in new and interesting ways that could be easily taught but were "different." (It's only recently that callers have found it necessary to burden the dancer with a lot of memorization. Such memorization of patterns used to be the caller's job.)

The dances featured this month were written by callers who used music very carefully and composed dances which flow smoothly and interestingly, using simple directions. The first is by the late Ed Gilmore. I learned it some 25 years ago as "Ends Turn In" and I call it as follows:

**First and third couples forward and back**

**Pass thru and separate**

**Around two to a line of four**

**Lines go forward and back, pass thru**

**Arch in the middle, ends turn in**

**(Outsides California twirl)**

**Circle four in the center**

**Centers pass thru, split two**

**Around one to a line of four**

**Lines go forward and back, pass thru**

**Arch in the middle, ends turn in**

**(Outsides California twirl)**

**Circle four in the center**

**Centers pass thru, allemande left**

**Grand right and left**

The second one is by Chip Hendrickson of Connecticut (who's very much alive). He calls it "Wednesday Nite Set" and it starts, not from a square but from facing lines of four, (heads lead right, circle to a line, ladies chain), with partners across from each other and couple one closest to the caller. (Use a well phrased reel or hoedown.)

**Lines go forward and back (8 cts)**

**Two hand turn with partner (8 cts)**

**Groups of four circle left (8)**

**Circle right (8)**

**Ladies chain (8), chain back (8)**

**First couple swing (8)**

**First couple promenade to the bottom**

(The other couples cross to the opposite line after the first couple goes by. Remember, your partner is across from you, not beside you.)

Everyone is now in the opposite line from where they began and with a different person beside them, but with the same partner across from them. We again have lines of facing couples and when the sequence is done four times in all, everyone is back to their starting position.

PERHAPS ONE OF THE MOST POPULAR square dances of all time was the Lancers Quadrille. According to L. DeGarmo Brookes in "Modern Dancing — 1866," the Lancers was introduced to America from England in 1825. Edward Ferrero in "The Art of Dancing" written in 1859, described it as a revival of an old dance but a great modern favorite. It is written as a "great favorite" in every American dance book up to Ford's "Good Morning" first printed in 1926.

Quadrilles in general (and many were written in those years) had five parts. The music was matched with the dances and did not necessarily have 32 bars (64 counts) to each sequence as do our modern singing calls and contras. I would like to describe to you now parts 1 and 5 of the Lancers. The sequence is from Brookes (cited above) with the language updated. The style should be one of elegance.

#### LANCERS QUADRILLE — Part 1 (48 counts)

**Head couples forward and back (8)**

**Forward and turn opposite (two hands) to place (8)**

**Heads cross over (ones split threes) and U turnback (8)**

**Repeat, but threes split ones**

**All face corner and go forward and back (8)**

**Turn corner (two hands) to place (8)**

(Repeat three times with each couple in turn doing the splitting)

If you use 64 count music, you can add a long bow to partner (8) and to corner (8) at the beginning as some later books did.

#### LANCERS QUADRILLE — Part 5 (96 counts)

**Face partner and grand right and left (32)**

(This is a long dignified movement. Be sure to go to each corner of the squares, as in a grand square, and not around in a circle. The pull by with partner to the far corner is 4 counts; then face the next and pull by another 4. These 8 counts bring everyone 1/4 around the square. 8 more gets everyone to their partner on the opposite side. Continue for 16 more to get back to place.)

**First couple promenade around inside and end facing out in home place (16)**

(On the last 4 counts, couples two and four wheel in behind to form a column of couples facing the caller)

**From column,, the men slide (sashay) (4) to**

the right behind the ladies while the ladies slide left, all rock forward and back (8)  
**All slide back (men pass behind again) and rock forward and back (8)**  
**Men promenade around single file to left (ladies to right); when lines meet at the bottom they come back to the top passing left shoulders (16)**

(The result is facing lines with the same people at the top but on opposite sides from original positions)

**Lines forward and back (8)**  
**Forward again and turn partners (two hands) to place (8)**

(Repeat three times so each couple can lead. The columns, of course, will face different directions each time. If you use 64 count music, you can add a 32 count grand square to the above 96 to make 128, two times through)

As an extra note, some of the old timers

may note a definite resemblance between this figure and a one-time popular singing call, "Marching Through Georgia." The figure also lives on in several currently popular New England quadrilles.

Here is a variation of Right Hand Up and the Left Lady Under. In some books I've seen it's called Triple Duck. Here's the call:

**First and third bow and swing**  
**Lead right out to the right of the ring**  
**Circle four hands full around**  
**Head gents home to your stamping ground**

This leaves the side men at home with a lady on each side. The head men are home without partners.



**Forward six and back you blunder\***  
**Left elbow hook and the left lady under**  
**It's a triple duck and you go like thunder**  
**Now form new lines of three**

The side gents release the lady on their left arm, step forward and left elbow hook with the opposite man making a line of four. Making an arch with the lady on their right, the line moves forward and the left hand ladies move forward and duck under three arches to end up on the left side of one of the head men. After the third "duck" the two arching ladies are released and move into position on the right side of a head man. The right hand ladies will progress clockwise around the square from a side man to a head man, etc. while the progression for the left hand ladies is to the right or counter-clockwise. If you are familiar with the old Forward Six — Right Hand Over and the Left Lady Under figure, the progression for the ladies will be the same. Figure is repeated for a total of four times from\*.

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All the SQUARE and ROUND dances from 1978-1979 issues of **SQUARE DANCING**

